

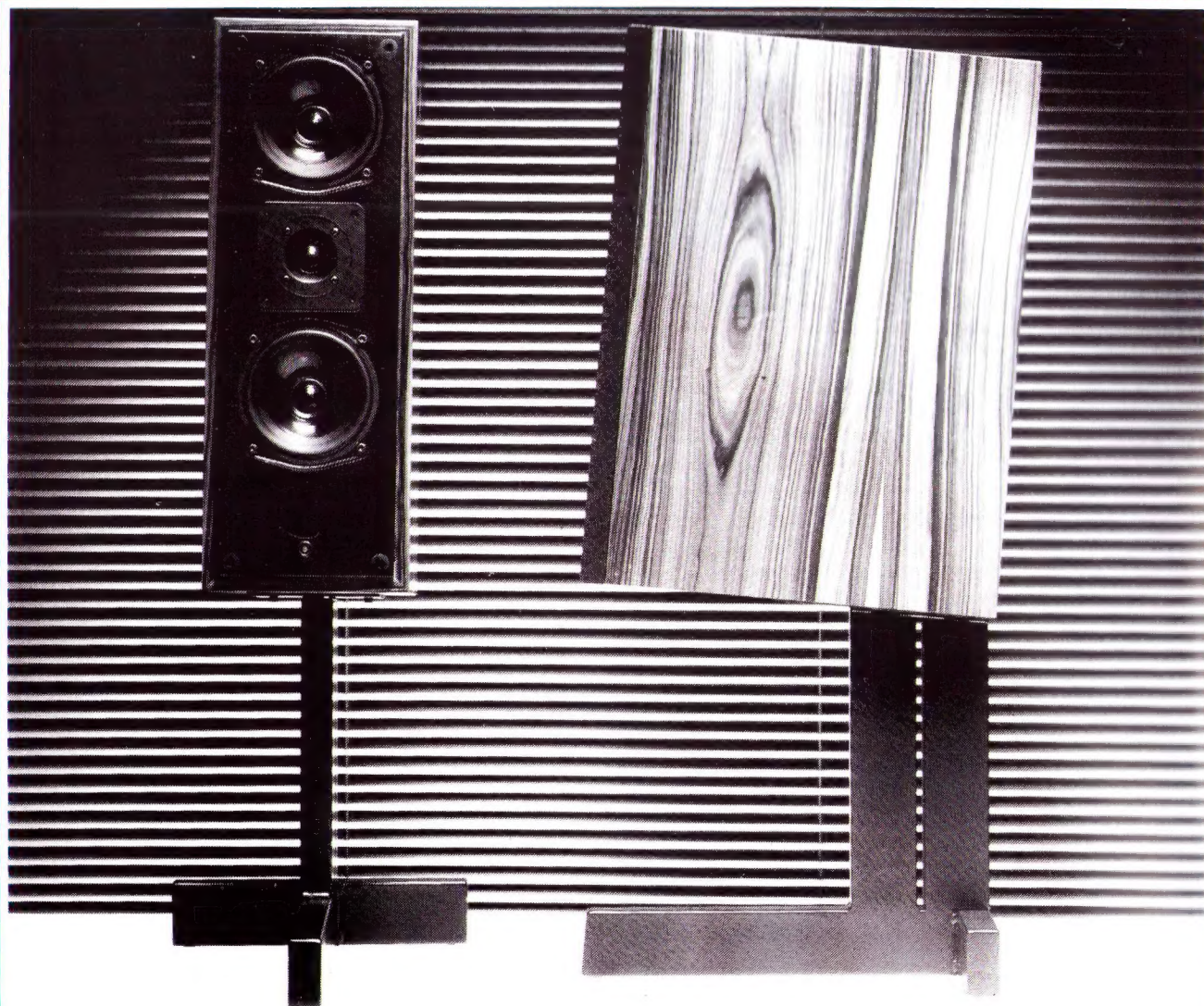
2MBS-FM

STEREO FM RADIO 102.5MHz PROGRAMME GUIDE



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Cover: The Australia Ensemble, due to appear at this year's Mittagong Easter Festival. See article page 6.

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This month

Now is the time for you to make a note of our forthcoming Book and Record Bazaar. The dates for 1987 are May 30 and 31. We certainly hope to see you there.

In the meantime, maybe you have some books at home that you know you won't read again and that are taking up precious shelf space (are all your new books in piles on the floor?). Well 2MBS-FM provides the solution to these problems. Bring your books down to us at 76 Chandos Street, St Leonards, and have the enormous satisfaction that you are helping us at the same time!

Have you recently acquired a compact disc player? Most people seem to have taken the plunge. Now that the repertoire on compact disc is expanding daily, with excellent recordings being re-released on this medium, you don't need to keep your old LP's, do you? It's a waste of time trying to sell them (no-one will offer you a good price) so you might as well give them away . . . to us!

If you're a musician, or have had a musician in the family, then you might also have some sheet music in your closet. Our emphasis on sheet music has grown over the last two years, and we now have one of the largest sales of second-hand sheet music each year in Sydney.

Think about it, then we look forward to seeing you.

Belinda Webster

HIGHLIGHTS

Phillip Sametz

Leonard the Versatile

The many talents of Leonard Bernstein will be celebrated this month in five programmes prepared by Sofia Boniecki, *Bernstein: The Composer and Conductor*. These bring works by him — including *The Age of Anxiety* Symphony, *Fancy Free* Ballet and *Serenade after Plato's Symposium* — in composer-directed performances, and a diverse range of works from his conductor's repertoire. Samuel Barber's violin concerto, Haydn's *Clock* Symphony, Stravinsky's *Mass* for mixed chorus and double wind quartet and many others. Be listening at midday each Thursday to the 23rd.

What a Body!

What's your greatest fear? Being left the complete recordings of Al Jolson in your uncle's will? Winning a free subscription to *Reader's Digest*? Working behind a lolly counter? If it's listening to more than 20 performances of Johnny Green's 1930 song *Body And Soul*, stay away from Martin Davidson's two programmes — *Body and Soul 1935-1944* and *1955-1963* — which do exactly that. The song, introduced in *Three's A Crowd*, a Broadway revue of 1930 which starred Clifton Webb and Libby Holman, has since inspired jazz musicians of all persuasions. 22 interpretations of the song, by Art Tatum, the Coleman Hawkins orchestra, Billie Holiday, Thelonious Monk and many others can be heard on Thursdays 16 and 23 at 7 pm.

Organists of Renown

Four Australian organists — Michael Dudman, David Reeves, Douglas Lawrence and Robert Boughen — will be the subject of five programmes this month. Showcasing some of the country's most prominent players of the instrument, they feature a lot of interesting repertoire: music by Langlais, Zilopi, Pachelbel, Lebeque, Bonnet, d'Aquin, Widor (his 5th Symphony) and many others, played on a variety of organs. Each programme airs at 11 am on Thursdays.

More Than Snow

If you believe Canada is famous only for cold weather and Christopher Plummer, think again! Max Keogh's *New Music from Canada* brings new works from the land of the eight-month winter by Schafer, Baker and Glick, through the good offices of the Canadian Consulate-General. This absorbing programme can be heard on Friday 10 at 9 pm.

Easter at 2MBS-FM

The station is celebrating Easter in a number of programmes. Schuetz's *St Luke Passion* can be heard on Wednesday 15 (Easter Week) at 11 am, while Good Friday brings a concert of Faure's *Requiem* (1893 version), Haydn's *Seven Last Words* and Alfred Hill's *Mass in E flat* at 8 pm. Bach's *St John Passion*, conducted by Karl Muenchinger, can be heard at 12 noon on the same day.

A Celebrated Rebellion

2MBS-FM re-makes history as Graham McDonald helps celebrate Culloden Day on April 16 at 8 pm with *Culloden — A Radio Ballad*. The programme traces, in music, song and readings from contemporary documents, the Jacobite rebellion of 1745 in which Prince Charles Edward Stuart made the last attempt to reclaim the British throne from the Hanoverians. The 16th of April 1846 saw the Jacobites defeated on Culloden moor. *You are there* on 2MBS-FM.

It's the Girls!

The Boswell Sisters — Martha, Vet and Connee — weren't around for long. They signed their contract with Brunswick in 1931 and split up in 1936, but they had an enormous influence on popular singing styles. They were the first sister group to sound convincingly as one and not three people who happened to be singing together, and were able to change their approach according to the material at hand, which was everything from steamy ballads to the hottest numbers of the day. They had style. Joya Jenson takes the sisters out for a spin in the *Joy-A-Jazz* on Wednesday 15 at 7 pm, featuring some of their best discs. You won't be sorry you tuned in.

Sans St Fiacre

First it was rocks, then peasants, now Ross Norton's wagon is hitched to his programme *Saints and Sinners*. Liszt's *St Francis* preaches to the birds while *Salome* sheds all seven veils; Sullivan's Penzance pirates sing of their exploits as Brahms finds varied delights in *St Antony*. The Boston Pops march to the *St Louis Blues* while Samuel Barber gets a diploma from the *School for Scandal*. Mr Norton has failed dismally in not finding any music written about St Fiacre, patron saint of haemorrhoid sufferers, but for those who can forgive this omission, *Saints and Sinners* airs on Monday 20 at 3.30 pm.

Spain, Children and Bosoms: an Essay

The station's April operas offer a puzzling mixture of themes. On Wednesday 1 at 8 pm Alison Gyger will present Ravel's two operas, *The Spanish Hour* (with Suzanne Danco) and *The Child and the Enchantments* (libretto by Colette), about a child who finds toys, books, furniture, trees and animals rebelling against him because he is so nasty.

Two weeks later, at the same time, you can hear Humperdinck's *Koenigskinder* (Children of Kings), the tragic story of the Goose-Girl who is really a king's daughter. Another gap of a fortnight brings a triple-bill of Manuel de Falla's *Master Peter's Puppet Show*, Poulenc's bizarre *The Breasts of Tiresias* and Oliver Knussen's *Where The Wild Things Are*, based on the story by Maurice Sendak about the boy Max's dream journey to the land of the Wild Things.

What is one to make of this infinite variety? If I were to mention that Handel's *Alcina* and Boito's *Mefistofele* were to be heard on the intervening Wednesdays I'd be in real strife.

our
book &
record
bazaar

May 30th - 31st
2MBS-FM
7-11 PM
ST. FRANCIS

Further highlights

Ida Ferson

Polish-born American pianist Mieczyslaw Horszowski, aged 96, was heard in Lucerne in performance and lecture.

On 2MBS he can be heard in a recorded recital of *Rare Music on a Rare Instrument*. When Cristofori in 1720 unveiled his new instrument, the forte-piano, Lodovico Giustini, a neighbour in Florence, obliged by composing twelve sonatas specially suited.

Mieczyslaw Horszowski performed these sonatas at the Metropolitan Museum of Art in New York where the Cristofori piano is kept.

The recorded version can be heard on Tuesday, April 7, at 3 pm.

A SURVIVOR FROM WARSAW

April marks the anniversary of the Warsaw Ghetto Uprising (1943) and there are two programmes of commemoration:

A Survivor from Warsaw, on Easter Day, April 19 at 8 pm, and *In Memoriam*, on Sunday, April 26 at 9 am.

A Survivor from Warsaw (1947) by Arnold Schoenberg is a small masterpiece. Only about eight minutes long, with narrator, male choir and orchestra, the *Survivor* was written when Schoenberg, who at the time lived in the USA, met a *real* survivor. On hearing his nightmarish tale he composed — in a few feverish days — this tense, tragic, unforgettable piece.

Dmitri Shostakovich many times dealt with war themes in his music. His String Quartet no 8, composed in 1960 during his visit to Dresden, evokes the

brutality and cruelty of war and, ultimately, hopelessness and sadness. Shostakovich dedicated and inscribed it to the victims of fascism.

The Israeli composer Artur Gelbrun left his native Poland long before the war, but his mother and family perished in the Warsaw Ghetto. It was to their memory that he wrote his cantata *The Lament* which completes the first programme.

The music for the second programme, *In Memoriam*, comes from Sweden where Moses Pergament (1893-1977) composed a choral symphony entitled *The Jewish Song*, while the war was still raging. It is in 13 parts, drawing its texts from contemporary poetry. They are songs of grief, anguish, prayer, and finally hope for the future.

A gentle, lyrical trio *In Memoriam*, based on old-time melodies and written by a Polish-born Israeli composer, Yitzhak Edel, concludes this second programme.



2MBS-FM THE MUSIC LOVERS' STATION

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ACKNOWLEDGEMENTS

The assistance of many people and organisations in the construction of the operation of 2MBS-FM has made our task infinitely easier. Our particular thanks for their help and support go to:

Amalgamated Wireless A-Asia; Austen & Butta Ltd; Australia Music Centre Limited; Belgian Consulate-General; Black Inc Recorders (cassette recording for the blind-guide); Brazilian Consul-General; British Paints (Aust) Pty Ltd; Bulgarian Consulate-General; Canadian Consulate-General; Consulate General of the People's Republic of Poland; The Cultural Affairs Division of the Premier's Department; Denon; Deutsche Bank Australia Ltd; Finnish Broadcasting Company; German Chamber of Commerce & Industry; Israeli Consulate-General; Italian Consulate-General; Lebanese Consulate-General; Minitprint Pty. Ltd; Musica Viva Australia; Norwegian Consulate-General; Nylex Corporation Ltd; Peoples Republic of Hungary; Portuguese Consul-General; Radio Deutsche Welle; Radio SUV Adelaide; Radio France; Radio Moscow; Radio Nederland; Radio New Zealand; Reckitt & Coleman; Romanian Consulate; Schenker & Co; Spanish Consulate; Spanish Chamber of Commerce; St Stephens Uniting Church; Swiss Consulate-General; Sydney Latvian Society; TDK (Australia) Pty Ltd (cassettes for the blind); Transfield Limited; The Australian Opera; Tubemakers of Australia (steel for transmitter room); Turkish Consulate-General; United States Information Service.

Vogels/2MBS-FM Young Performers Competition

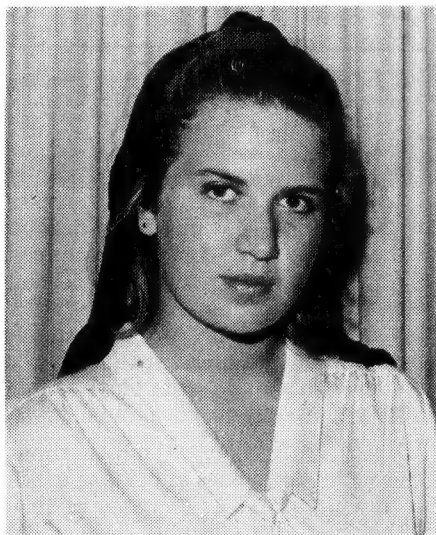
Vicki Rumsey, 17, is in her final year at the Conservatorium High School and is currently completing her Associate of the Conservatorium of Music while studying recorder with Howard Oberg. She began piano lessons at the age of two with her mother, but did not start playing the recorder seriously until she was ten. It quickly took over as her main instrument and, in 1985, she gained her A.Mus.A. in recorder.

Vicki has had lessons with such overseas artists as Walter van Hauwe, of Sour Cream and Quadro Hotteterre fame, and with members of the English Concert. She is a member of the Sydney-based ensemble Nuove Musiche and has enjoyed wide experience in performing both solo and chamber works. She has also conducted several performances of her own compositions, and presently directs the Conservatorium High School Recorder Ensemble, which performed in last year's Combined High Schools Choral Concerts.

Vicki hopes some day to study the recorder overseas and play in some of the early music consorts there. For her 2MBS-FM recital on Tuesday April 7 at noon, she will play both treble and descant recorders in works by Vivaldi, Telemann, J. S. Bach, Barsanti, Staeps and Dulcie Holland.

New Zealand-born Rachel Atkinson began learning the cello at the age of eight. At the Auckland University School of Music she studied for BMus (performance) and while there she was cellist with the Auckland Youth Orchestra (1985-6) and the National Youth Orchestra. As well as being in youth orchestras, Rachel has been active as a chamber musician and soloist, performing extensively with the Andira Trio (1982-5) of whom one music critic wrote 'This group has the experience of several years together, developing real style and technical excellence in their playing.'

Since arriving in Australia, Rachel has performed in master-classes, and has just commenced the DSCM course at the Conservatorium, studying with Georg Pedersen. For her 2MBS recital (April 21 at noon), she will play works by Faure, Beethoven, Mendelssohn, David Popper and Ross Carey.



Vicki Rumsey



Rachel Atkinson

Music Education Diary

Firstly, a reminder that the new time for the Secondary Schools music programmes on 2MBS-FM is Tuesdays at 9.30 am.

This month sees the continuation of the score-reading programmes begun in March using Volume 1 of *The Norton Scores* (ed. Roger Kamien 1984). After selections of mediaeval, renaissance and

early baroque music, the next three programmes will look at examples by Handel and J. S. Bach, the two composer-giants of the high baroque.

April 7: Handel — selections from *Messiah*

14: Bach — Air from Suite no 3 in D and selections from Cantata BWV80 *A Mighty Fortress*

28: Bach — *Brandenburg concerto* no 2

On Mondays at 2 pm, by courtesy of Radio 5UV Adelaide, a new eight-part series *A Beginners Guide to Music* will commence. These programmes are an introduction to the basic ingredients of music, designed particularly for primary school teachers, and include musical examples recorded in the classroom.

April 6: Introduction

13: Rhythm

20: Melody

27: Harmony.

Four cassettes and transcripts are available for \$70 (\$58.35 if accompanied by a Sales Tax Exemption form) from 5UV by writing to or ringing Ms Jane Wilson, 5UV, c/- The University of Adelaide, North Terrace, Adelaide SA 5000. Tel. (08) 228 5173

Bequests and Endowments

Many people would like to contribute to the support of fine music, but find themselves unable to do so because of other financial commitments. For those music lovers a bequest is a way of making that contribution.

The Music Broadcasting Society of New South Wales is a young concern. There are, therefore, no large bequests from the past from which to derive additional income. MBS is not supported by taxes or State contributions, except for comparatively small sums for special projects, otherwise relying on volunteers to function. Membership subscriptions are inadequate to support the full extent of MBS activities. 2MBS-FM is far more than a broadcasting station — it is a civic force in the community and recognised as the original agency responsible for FM broadcasts of fine music in New South Wales.

MBS requires continuous supplementation of its income from endowments and bequests. Remember the Music Broadcasting Society of New South Wales in your will.

JAZZ RECORDS

Joya Jenson

A good example of the fusion genre is heard on STEVE HUNTER *Visa* (Streamline Records SL8601). Making an impressive recording debut as leader, the Sydney-based electric bassist is joined by Craig Walters (tenor and soprano saxophones), Kevin Hunt (acoustic piano and other keyboards), Carl Orr and/or Guy Leclaire (guitars) and Andy Gander (drums). The personnel perform in various combinations on the eight cuts, and it is apparent that a great deal of effort and not a little talent have been mixed down to produce this LP.



Steve Hunter

I would nevertheless have included one or two well-known quality standards or jazz classics. Original compositions (here written by members of the band, mostly by Hunter) are a vital contribution to the expressiveness of an artist, and certainly have their place on the album. But tunes widely recognizable will always broaden the acceptance of the LP as a whole. Among much that is commendable it is good to hear Hunt's acoustic piano surfacing from the electric current in the inventive depth of Hunter's haunting piece *Hello Andromeda*, including the delicate use of the instrument to open and close, as though the band was echoing a near-forgotten theme from another time. Hunter's dexterous execution of his solo during this cut is just one example of the excellent bass work that helps to make *Visa* a passport to pleasure for lovers of jazz/rock. Make that rock/jazz, which is nearer to a rather indefinable truth.

The soundtrack of a motion picture set in Melbourne in the 1940s is what we have on the album *Death Of A Soldier*

(Avan-Guard Music SBL 12001), with original music from Allan Zavod, plus some old swingers from the WWII years. You can hear *In The Mood*, made famous by Glenn Miller (but not written by Miller, as the cover implies). *Boogie Woogie Bugle Boy* and *When Johnny Comes Marching Home* are also popular inclusions.

Some of the music gets away from the Swing mood because of the nature of the storyline, so you may not be impressed by cuts such as *Mud Murder*, *Shoot-out* and *Pauline's Murder*. Still there is much to enjoy, especially if you are a Swing music fan. Listen to Kerrie Biddell, Sally Dodds and Wendy Grose singing *Boys From The USA* and *Dinah Might* (which also features some fine clarinet soloing from Don Burrows). These tracks have captured the spirit and verve of that popular music of the 1940s, while Zavod's *Sentimental Dreams*, a pretty tune beautifully sung by Kerrie Biddell, brings back memories of the oldie, *Chances Are*.

The recording bands are full of leading Australian musicians, conspicuously James Morrison on trumpet and Don Burrows (who doubles on saxophone).

Despite the presence of some formidable jazz names, CHET BAKER *Plays The Best of Lerner & Loewe* (Riverside 12-307 — Festival Records) has more appeal for the middle-of-the-roaders. As the title indicates, it is an album of Broadway show tunes written by Alan Jay Lerner and Frederick Loewe. Heard on various cuts are Zoot Sims (tenor and alto saxophones), Pepper Adams (baritone saxophone), Herbie Mann (flute and tenor saxophone), Bill Evans or Bob Corwin (piano), Earl May (bass) and Clifford Jarvis (drums).

The tunes include four from *My Fair Lady*, namely *I've Grown Accustomed To Her Face*, *I Could Have Danced All Night*, *On The Street Where You Live* and *Show Me*. From *Gigi* comes *Thank Heaven For Little Girls*, from *Brigadoon*, *The Heather On The Hill* and *Almost Like Being In Love*, and from *Paint Your Wagon* there is *I Talk To The Trees*.

Although there are some good passages, particularly from Sims and Evans, mostly this re-issue makes for pleasant, easy listening rather than inspired jazz.

An exciting young guitarist who doesn't rely on the same old licks is featured on LARRY CARLTON *Last*

Nite (MCA 5866-1 — WEA Records). Carlton's group includes Jerry Hey and Gary Grant (trumpets), Mark Russo (saxophone), Terry Trotter (keyboards), Abe Laboriel (bass), John Robinson (drums) and Alex Acuna (percussion).

The selections are an excellent combination of originals and jazz classics, including Miles Davis' *So What* and *All Blues* (Rick Marotta on drums on this one). The Carlton compositions and performances come in many flavours and colours — the down-home blues, the rockish *Don't Give It Up*, the funky *Last Nite* and the bitter-sweet *Emotions Wound Us So*. Larry Carlton admits that playing this ballad always gives him chills. His poignant, shining lines could well have the same effect on the spine of the listener.

Thad Jones, who at one time played trumpet with the Count Basie Orchestra, took over leadership of that band on Basie's death. On CATERINA VALENTE '86 AND THE COUNT BASIE ORCHESTRA (Global 207725-630 — Carinia Records), Jones has arranged all the sixteen selections, which include the old Basie hits *Li'l Darlin'* and *Cute*. *Take The A Train*, *Stompin' At The Savoy* and *St Louis Blues* are also part of the standard repertoire.

The problem with this digital recording lies with the performance of the singer. To put it simply: the band swings, the singer does not! Popular singers and big swinging bands can make an exciting and unforgettable combination, eg, the Sinatra collaborations with Duke Ellington and Count Basie, but Valente does not even come to grips with her big hits of yesterday. Perhaps visually the German tour of the singer with this band was far more successful.

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Musica Viva's 1987 Mittagong Easter Festival

Once every two years, Australia's principal purveyor of fine chamber music, Musica Viva, closes up shop in Sydney and moves itself into the picturesque surroundings of Mittagong township, in NSW's Southern Highlands, for an extraordinary three days of music making. This year, as previously, *Musica Viva Out* is offering a remarkable Easter smorgasbord. Well over 100 professional and amateur musicians from 10 top Australian ensembles have been signed up to perform for the assembled audience.

Typically, numerous Mittagong locals and caravans of adventurous Sydney day-trippers, taking advantage of the holiday period to indulge their appetite for chamber music, join over 200 festival residents in the halls and courtyards and on the lawns of Mittagong's Frensham School, to be serenaded by the likes of the Australia Ensemble, the Academy Trio and, making its Mittagong debut, the Australian String Quartet.

The ASQ will begin by 'making history', with a timely bicentennial performance of Haydn's *Seven Last Words from the Cross*, 200 years to the day since its first airing on Good Friday 1787. Then, for the second half of their programme, they will be joined by Adelaide cellist David Berlin in Schubert's joyous C major String Quartet.

Schubert's chamber music provides a focus for the programming at this year's Festival. By-passing the string quartets for a change, Musica Viva has singled out the piano trios to be given by the Academy Trio, a selection of ensembles for voices and piano for the Song Company and then as the Australia Ensemble's contribution, the ever-popular *Trout* Quintet.

From Schubert in the 1820s the clock will be turned back even further for what is hoped will be one of the weekend's most popular events, both with festival residents and Mittagong townspeople. The Sydney Philharmonia Motet Choir with the newly-formed sibling, the Sydney Philharmonia Baroque Orchestra (on period instruments) will be heard together in Bach's *Easter Oratorio* under the direction of Peter Seymour. Before that the orchestra, consisting of some of

Australia's finest performers on baroque instruments under the leadership of American violinist Michael Sand, will give Mittagong its first hearing of concertos by Corelli, Vivaldi and Bach on the instruments for which they were written.

At the other end of the spectrum the Mittagong programme will include three works written as recently as last year. Two of them were Musica Viva commissions. The first, from Canberra-based composer Larry Sitsky, is his Piano Trio no 4 subtitled *Romantica*, in a pro-

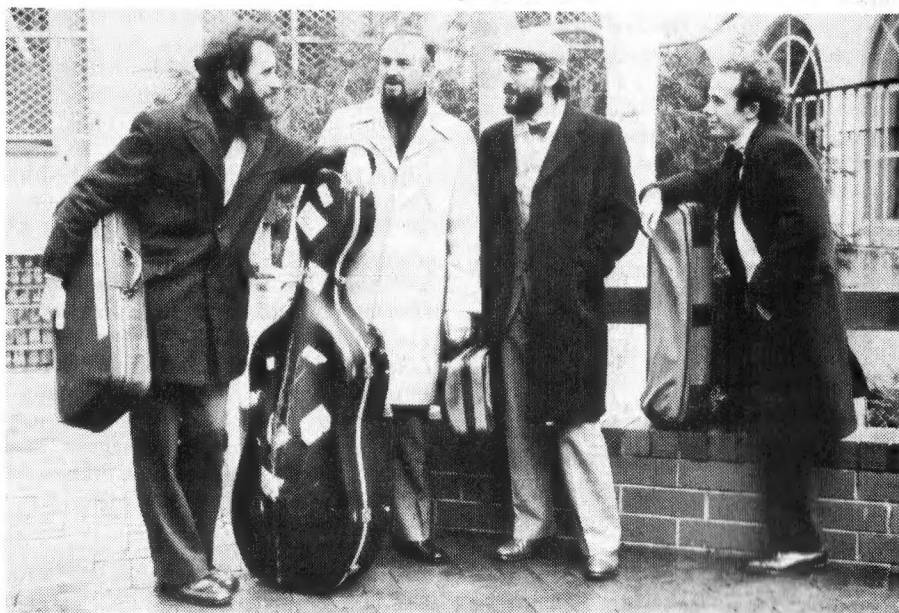
gramme by the Academy Trio. The second, for the forces of the Australia Ensemble, is Mark Isaac's jazz-inspired sextet *So It Does*, one of the best-received works on the Australia Ensemble's recent Japanese tour.

In addition to these commissions, Douglas Weiland, second violinist of the Australian String Quartet, has written for his colleagues a new work, which will be heard during the Quartet's Sunday morning spot.

Music of a lighter kind — but no less up-to-date in its presentation — comes



Academy Trio



Atherton Tableband

from two ensembles which have both appeared on the scene within the last year. Well-known minstrel of Mittagongs gone by, Michael Atherton, leads the multi-instrumentalists of the Atherton Tableland in a cornucopia of antipodean *Tafelmusik*. Wallaby Track is the equally catchy title of a new group from Canberra, featuring baritone Colin Slater and quintet in a repertoire of Australian popular song from the era of Peter Dawson.

Patrons will be served *al fresco* with early afternoon concerts on both Saturday and Sunday. A flute choir from the Australian Flute Guild will be one of the Festival's two free attractions. The other will be the National Youth Brass Choir performing on Frensham lawns after Sunday lunch. More youth music-making will follow with the Sydney Youth Chamber Orchestra under the direction of Max McBride.

The programmed events are undoubtedly the principal attraction of Mittagong. However, the residents usually find themselves involved in just as much unscheduled entertainment during shared meal times in Frensham's dining hall, over supper, or between concerts. It is not unusual for patrons to dust-off their own violins or clarinets in the hope of meeting up with likeminded amateurs for a spot of social music-making at Mittagong. Others travel light, with only their voices, an eminently suitable instrument nevertheless for madrigals.



Australian String Quartet

Finally, if you tire of such rich musical fare, your Mittagong host, Ken Tribe, will again hold his regular Easter Egg Hunt for the young at heart in the still early hours of Sunday morning.

Mittagong Festival has, without question, proved itself as a popular and important event in Sydney's chamber music calendar, attested by the presence of many of the city's finest musicians, most attentive critics and most discerning concert-goers. The ideal way to experience the Festival is as a resident. Residential tickets, including all con-

certs, meals and accommodation are on sale now from Musica Viva (child, student and pensioner concessions available). Day passes, which provide admission to all concert events on any day are also available (not including meals) at reasonable rates, as are single tickets.

Full details of the Festival Program, together with prices for all types of attendance, are given in the 1987 Mittagong Brochure, available from Musica Viva. Phone 29 8165 if you wish to have a brochure sent to your address.

The Volunteer Scene

Jim Cullen

Are you the sort of person who is forever fiddling with audio tapes, cutting, splicing, editing, producing coherent programmes perhaps from several sources? Maybe you do this for your own pleasure. How about doing it for the pleasure of thousands of others?

At 2MBS we have dozens of types of outside broadcasts, usually of concerts, but we're short of people to convert these into programmes for our own presentation. If you're familiar with the classical repertoire and have a smattering of production technique, perhaps you could occupy yourself to everyone's advantage as you prepare programmes for air. Other voices can be used for introduc-

tions and transitions. Experience isn't all that vital actually; if you're a fast learner and not too ham-fisted, our technical co-ordinators can get you started and rescue you if you need it.

We need volunteers in all categories, but right now a few tape recorders (human variety) would be most welcome. Ring Austin Harrison or Graham McDonald (439 4777) if you'd like to talk more about it.

Excerpt from a letter to Eva Wagner at 2MBS-FM, from Louise Camens, soprano at the Vienna Opera Studio . . .

"... Firstly we have a concert on 29th January just to introduce ourselves to the public. I have been asked to finish the concert with my Agatha aria, so I hope it goes well.

We are also now in rehearsal for a modern opera to be put on in March at the Kuenstlerhaus. I have a main role in that, but I can't say I am overcome with joy singing modern works. Also I have been covering the First Nymph in *Rusalka* (Dvorak) for a new production

here to premiere in April and the girl actually singing the role has been offered something better for the opening night, so if they allow her to go then I can go on. It would be very exciting. Apart from that I am madly taking advantage of all the coaches to learn a lot of repertoire and so far I have at least got through all the main parts of importance of Leonore in *Trovatore*, Donna Elvira, Agatha, Arabella, Ilia, Fiordiligi and *Rusalka*.

Also I have just been offered the part of Helen in *Paris and Helen* by Gluck at Schloss Hellbrunn during the Salzburg Festival. I know this Salzburg thing is becoming repetitious, but I hope it just leads to the Festspielhaus eventually! This sort of thing is hard to resist.

Also on Wednesday I have a date to meet the Australian Ambassador to see if we can organise some concert (The Australia Council have already offered me a fee) and I hope very much to do that so that I can have some Australian connection . . ."

The Salzburg Festival 1986

Eva Wagner talks to Mary White

MW: Eva, I understand you had the privilege of being at Salzburg for the Festival last year.

EW: Yes, Mary, I feel I was privileged indeed, especially since I was there for about six weeks — the whole of the Festival.

The Festival has been an annual event since immediately after WWI when Richard Strauss, Professor Max Rheinhardt and poet Hugo von Hofmannsthal got together and decided to perform his morality play *Everyman* in the open air of the cathedral square, weather permitting, otherwise in the large Festival Hall. In 1986 the weather was most unusually perfect and the performance was never once inside. But the weather being so kind wasn't the only difference. There were far fewer American tourists, Chernobyl, and the dicey dollar exchange rate. Previously in July in the Getreidegasse, the street where the famous Mozart House, now the Museum, stands, you heard mostly English. This year French and Italian predominated. Advertising was very much more aggressive: other times they let the tourists come to them, this time they wooed them, there was accommodation to be had. It also had the advantage that there were two or three or half a dozen seats empty in the concert halls, so the black market disappeared. There were exceptions, some concerts where you just couldn't get tickets. I'd like to tell you a very brief story about that.

I had formed a good relationship with one or two people in the official ticket office in the Festival Hall complex where one did not pay any excess. The ticket offices elsewhere are allowed to charge an additional 20%, and hotel bell captains add yet another 10% on to that price. On the morning of Peter Schreier's lieder recital I was terribly keen to go and had no ticket. I went to my friends in the ticket office and asked, "Please can you find me a seat, anywhere" and the lady over the counter grinned and pointed to a man standing nearby. This man turned around to me and said, "I can't get a ticket either." It was Peter Schreier himself. Of course I introduced myself and said, "I'd love to go, I'm dying to go." To cut the story short I did get a ticket at my hotel, and I later had a few words with Peter Schreier. A fasci-

nating programme, first the lesser-known *Liederkreis* (op 24) of Robert Schumann and after the interval he sang the song cycle *Diary of a Man who Vanished* by Leos Janacek. I asked him if he enjoyed this and he said, quite dreamily, "For me it's a second *Winterreise*" (meaning Schubert's cycle) and I can tell you, for me it was too.

MW: A wonderful story. And the other concerts?

EW: Yes. The operas first, I think. I was able to go to all five. First, *Carmen*, and this was one of the major news events of the Festival. Agnes Baltsa, the world-renowned mezzo-soprano, had a row with Karajan. She had a cold. He insisted she use full voice at rehearsal; she refused. Neither would give in and she walked out. The press said at first that she would return after the first two performances but she didn't. So the young understudy Helga Mueller Molinari took over. Unfortunately I was at an early performance, when she was very nervous, but it was said she improved greatly in the course of the scheduled eight performances. At first there was no fire, and Jose Carreras, the Don Jose, didn't help, he needs someone to spark off.

Hardly the basis for a 'crime passionel'!

Then the last opera of Richard Strauss, written during 1940-41, *Capriccio*. The story is of a composer and a poet meeting in the salon of a countess. The question is, in opera which is more important, the words or the music? The strength of the argument is added to because both men are in love with the countess. They think whoever she gives the prize to will also win her heart. A lightweight libretto, it ends with no decision, of course, but it is so elegant, so very Viennese, and Anna Tomowa-Sintow, the countess, is a beautiful woman with a beautiful voice, the perfect model of the role. Really delightful.

Next came *The Black Mask*, about which I wrote for the January *Guide*, so I won't repeat myself, except to say again that the production was so stunning it almost took away from the music.

The other two operas were ancient productions of *Figaro* and *The Magic Flute*, both conducted by James (Jimmy Boy) Levine, for whom the Viennese



Salzburg — "Marriage of Figaro"

musicians obviously enjoy playing, a bit like our Sydney Symphony, who have to like the conductor to play really in top form. *Figaro* was better than *The Magic Flute* because in the latter the whole of the spoken dialogue (in German of course) was uncut — silly for an international audience, and in a hall notorious for being unflattering to the spoken voice. *Figaro* was different: Ferruccio Furlanetto and Kathleen Battle, the leading pair, were lively and charming. It chuckled, it was right.

And on the subject of operas. A few weeks earlier I met Professor Elisabeth Schwarzkopf, who was as usual in charge of the Vocal Department of the Summer School attached to the Mozarteum. In 1984 she publicly stated once that students were not being selected according to talent, but according to money because they have to pay to attend, therefore some talented people miss out. So this year she decided to put on an opera for past master students. It was *Figaro*, which meant a concurrent performance with the one in the Festival, and it held its own beautifully. The whole production was done on a shoestring, scenery designed by students. They did lovely things. The producer was none other than Peter Ustinov. They had two complete casts and gave four performances, two by each cast. I went to one of each. Gary Bertini conducted the Prague Chamber Orchestra, and he raced

through the score. One could hear his count, 1, 2, 3, 4, 1, 2, 3, 4, and he was criticised in the press for that. The second performance to which I went his off-sider took over, didn't do that, and the thing fell apart a bit. So obviously these students needed a very firm hand.

In passing, the Countess in one cast was an Australian, Louise Camens, who as a consequence was auditioned for the Vienna State Opera Studio and has a paid two-year contract there now.

MW: Can you tell us something about the lieder concerts?

EW: I went to seven lieder recitals. I'm a fan of lieder recitals because I think they show a very personal aspect of the artists. They are denuded of costumes and action, they have very little protection. First and foremost there was Peter Schreier, I don't need to add to this. The next great experience was Marilyn Horne. Her voice is perhaps not in the class of top singers, but what she does with it — my God! She is one of the greatest artists, she keeps her audience on edge all night.

Then the famous bass baritone Piero Cappuccilli. That was one of the most farcical lieder recitals I have ever come across.

The whole singing time was 45 minutes, one little Italian song as an encore, and then he sent us home, and that for Festival prices! In between every song he invited applause to make it a bit longer. He sang Valentine's aria from Gounod's *Faust* in Italian, not French. There was a very long interval. The daily press tore him to pieces.

Next was Francisco Araiza, originally of protege of Karajan, a very gifted Mexican tenor. He sang a thoughtful and moving interpretation of Schubert's *Die Winterreise*. It was rumoured that he was a sick man, that he would go off for three months to undergo medical investigations. A young man, in his late thirties, I would imagine, good looking, and one had the feeling that he was very tired.

I am a bit sentimental, I know, but there were two old established artists, Christa Ludwig and Dietrich Fischer-Dieskau, who keep on keeping on, but I would prefer to remember them as they were not as they are now. Mind you, they show all they have learnt through the years. It is highly interesting, of course, but it's a limited pleasure because you have to make compromises all the time. Dietrich Fischer-Dieskau gave us a full evening of Wolf songs, which was fascinating, and really the reason I went. Christa Ludwig sang the old things again with Professor Erik Werba at the

piano. He's the doyen of accompanists from Vienna and has always been her pianist.

The last lieder recital I attended was a surprise to me. Frederica von Stade, whom I didn't know at all, other than from recordings. She and also two other mezzo-sopranos, Janet Baker and Brigitte Fassbaender, sang the *Songs of a Wayfarer*. I heard all three, and although the work is essentially German, by far the most moving rendition was by Janet Baker. Frederica von Stade now lives in Paris and in the second half of her recital she turned to American and French songs, and was absolutely charming, completely in her element. For instance she sang a French song that I'll never forget. It was the story of a little drunken girl and she collapsed on the piano. She was so sweet, but she should not sing the *Songs of a Wayfarer*.

By the way, her accompanist was Martin Katz, who also accompanied Marilyn Horne. Absolutely beautiful, and I have to say that the accompanists were outstandingly good this year. They were tops.

MW: Eva, we've heard a lot about singers, both in opera and lieder, and now I'm wondering if you'd tell us something about the other concerts you went to, the instrumental, orchestral works.

EW: Yes, you're right, of course, I always come down on the side of the singers, it's the part of music that excites me more. However, I went to several orchestral and chamber concerts. Among chamber musicians there are so many young people coming up. It's a sheer pleasure to see how the young people thrive, first and foremost the young Hagen Quartet. Two years ago I went to a casual concert when out came these young children then aged 17 to 21, and I was left speechless with incredulous admiration. They are now well established.

If they need a fifth musician like a clarinettist, which they do in Mozart and Brahms, they call on Sabine Meyer, the original cause of the split-up between Karajan and the Berlin Philharmonic.

I enjoyed very much two orchestral concerts given by the Vienna Philharmonic, one was Mahler's 8th Symphony, conducted by Lorin Maazel, a shattering experience, absolutely shattering, the other Bruckner's 6th, conducted by Riccardo Muti.

Then there was this press conference. Someone called Beni Schmid, aged 18, a violinist who had just won a competition in Paris where Yehudi Menuhin sat on the jury and allotted him first prize

in classical violin playing and first prize in jazz playing. Beni Schmid was invited by Menuhin: Would he like to play second violin in Bach's Double Concerto, while he, Yehudi, played first and conducted the European Chamber Orchestra? Well, he accepted the invitation! Born in Vienna, he is a graduate of the Mozarteum in Salzburg. I asked him, "Aren't you nervous to be on the same stage with Yehudi?" He answered, "Yes I am, because my fiddle is not good enough. It might sound bad." Could he imagine himself going one way or the other? All classical or all jazz? He said he couldn't, he felt that one benefited from the other. His jazz group has been known for years, as Beni and Co.

My last story concerns Herbert von Karajan, who of course is a very old man now. You remember earlier I mentioned the row he had with Agnes Baltsa? It was said, unofficially, that he also had a row with the Berlin Philharmonic because he needed them for two nights for a performance of the *Missa Solemnis* of Beethoven and they didn't have enough rehearsal time. So on the first night the concertmaster, who has that beautiful solo forgot to tune his fiddle properly. The timpanist came in half a second early. It was such an untidy performance that my friend Lauris Elms and I looked at each other quite dejectedly. What had happened? Afterwards we were told by a choir member who I happened to know that it was a demonstration by the orchestra because they hadn't been given enough rehearsal time, therefore they used the first concert as a dress rehearsal. Next evening was reported to have been out of this world.

That, the changing atmosphere in Salzburg, plus the fact that in the local daily press articles appeared like, "Was it not time that we changed some things? Are we not making a mistake taking it for granted that we would be successful?" etc, make me think. Would it not be a good idea for Karajan to withdraw his (unofficial) directorship of the Festival and hand over to Abbado or Muti or Maazel or someone else? He is, as I said, a very old man.

P.S. From the 1987 programme which became available only very recently (December 1986), I see that far from standing down, Karajan once again opens the Festival with Mozart's *Don Giovanni* and, if anything, conducts more concerts than last year.

But I also notice quite a considerable amount of 20th century music included in the programme, which certainly is a step in the right direction.

POWER POINT

**REVEREND GRAHAM
W. HARDY, MA, BD, STM,
LRAM, KSJ.**



Reverend Graham Hardy retired from St Stephen's Church, Macquarie Street Sydney, earlier this year after nearly 20 years as minister there. 2MBS-FM is well-known to him and vice versa because of the regular broadcasts of 'Monday Music' and other musical events, and his voice, if not his face, is familiar to thousands of 2MBS-FM listeners.

Graham Hardy is a gifted musician in his own right, having gained a licentiate from the Royal Academy of Music as a pianist. (His wife has a similar qualification as a singer, and is a Mus. Bac. (Edin) to boot.) And some very moving musical moments in his life are re-lived in this lively and eloquent interview with Belinda Webster on *Power Point* to be broadcast at 9.30 am on Wednesday, April 1, 1987 (no fooling).

**DAME ROMA
MITCHELL DBE, QC.**

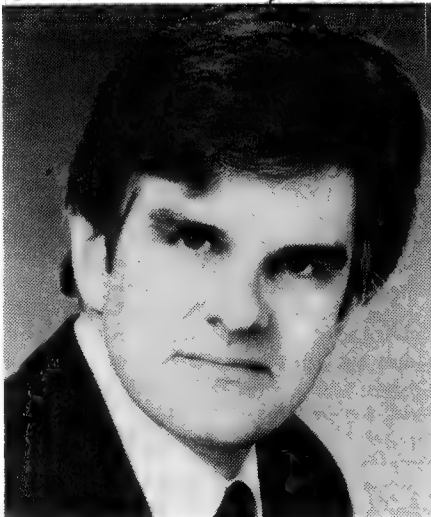
Power Point was made live with an eclectic switch when it turned to the law and to Dame Roma. For it found out that Australia's first woman judge, appointed to the Supreme Court of South Australia in 1965, Australia's first woman Queen's Counsel (1962), Chancellor of Adelaide University, is also patron of the South Australian Target Pistol League Inc. It found out that the Chairman of the



Human Rights Commission from its inception in 1981 recently was present at and enjoyed the jazz group playing at Preservation Hall in New Orleans.

Dame Roma Mitchell is to be the guest of *Power Point* at 9.30 am on April 8.

**STUART
CHALLENGER, conductor.**



Stuart Challenger is Guest Conductor of The Australian Opera and Principal Guest Conductor of the Sydney Symphony Orchestra. He is acknowledged as one of Australia's outstanding conductors and has received critical acclaim from both press and audiences. In recent years he has conducted several of the ABC Symphony Orchestras, the Australian Chamber Orchestra and was, for three years, Musical Director of the Seymour Group Contemporary Music Ensemble, whilst being Resident Conductor with The Australian Opera.

In 1987 his year began with The Australian Opera's Park performances of *Madame Butterfly*. This was followed

by performances of Mahler's Symphony no 2 with the Sydney Symphony Orchestra, presented as part of the Festival of Sydney, which was the first of numerous concerts to be held throughout the year with the Orchestra. An ABC recording of Richard Meale's opera *Voss* was completed at the end of January, with a record to be released during the year.

For The Australian Opera he will conduct *Voss* and *Manon Lescaut* in the Melbourne season, and *Don Giovanni* and *Lohengrin* in the Sydney winter season.

Stuart Challenger has an exciting year ahead culminating with his London debut with the Royal Philharmonic Orchestra in November.

He is interviewed on *Power Point* on Wednesday, April 15 at 9.30 am.

**A. M. MACKERRAS BA,
MA (Cantab.), FACE.**



"It's a form of drug, just that — but preferable to some other forms." The Headmaster of Sydney Grammar School since 1969 (and a master there since 1954) describes rock music as such. He has seen rock bands proliferate among the boys at Grammar during his time there, a period which has also seen a huge upsurge of interest and participation of pupils in more conventional forms of music. You can hear some of the latter music on *Power Point*, performed by the Sydney Grammar School orchestra and choir, a choir and orchestra that has also performed in England.

A devotee of Wagner (three visits to Bayreuth and hopes for a fourth) the Headmaster claims that there has been no Wagnerian tenor since Lauritz Melchior. However, the music from *The Gondoliers* is his first choice for *Power Point*, on which programme he will be interviewed at 9.30 am on April 22.

JILL LESLEY NORTON HICKSON BA, MBA, AFAIM.

Power Point would like to claim that having Jill Hickson (*marie Wran*) as a patron of 2MBS-FM is one of her important achievements. In fact it is one of the Station's important achievements, bearing in mind the extent of her qualifications, accomplishments and activities. In the musical field alone she holds positions as a member of the Board of Governors of the Conservatorium, of the Board of the programme committee of the Opera House Trust, as Patron of



the United Music Teachers Association of NSW, of the Sydney International Piano Competition-Friends, of the Intervarsity Choral Festival, and she was a presenter of the ABC Opera simulcasts in 1985.

Power Point does claim that Jill Hickson was an announcer for 2MBS-FM in its very early days, that she plays the piano (not often enough, per J.H.), that she doesn't think much of *Les Miserables* but very highly of *Voss*. All this and more on *Power Point* at 9.30 am on Wednesday, April 29.

JAZZ IN MELBOURNE

Bruce Johnson

The occurrence in April of the anniversaries of the births of individuals like Peter Cleaver, Ian Smith, Bill Haesler, and the late Frank Turville, turns attention to the importance of Melbourne in the history of Australian jazz. Although Bill now lives in Sydney (and of course is well known as a presenter on 2MBS-FM), all four were in different ways influential in the development of jazz in Melbourne.

The southern city has had a crucial effect on the development of the music both through its musicians and its writers. It experienced the first wave of jazz mania which swept the country during the 20s, though the distinctive character of Melbourne jazz seems not to have emerged, or at least not to have been noted, until a later phase. The Depression and the arrival of the Talkies were two of the factors that ended the first jazz fashion, but with the advent of swing in 1935-36 there was a revival of interest in 'hot' music which re-awakened an interest in jazz itself, whether one made a distinction between the two or not. One of the great unsung titans of Australian jazz, Benny Featherstone, was prominent at this time, particularly in the bands led by brothers Ern and Bob Tough at the Fawkner Park Kiosk from the late 30s.

It was during WWII that various distinct strands of the music became clearer, and by 1946 it was poised to move in several different directions. The

work of the Bell brothers, Graeme and Roger, had become the centre of what would develop into its traditional stream, fed also by the urbane scholarship of record collector-broadcaster-writer, Bill Miller. The first Australian Jazz Convention, held over Christmas 1946, gave notice that traditional jazz enjoyed a national following, and that Melbourne was its centre.

During the same period, in the coffee lounges of St Kilda, Melbourne's first generation of bop musicians was sharing ideas and also drawing players from other states. Locals like Doug Beck and Charlie Blott were joined by Bob Limb from Adelaide and Splinter Reeves from Perth. It is one of the many regrettable accidents of Australian cultural historiography that this group of pioneers suffered such comparative neglect, victims in part of the esoteric character of their own music at that time, and as a consequence they have been retrospectively eclipsed by Melbourne's traditional luminaries.

From 1950 jazz in Melbourne entered a slump. Bandleaders lost work, venues folded up, and the centre of jazz gravity (as well as many musicians) was widely reported as moving to Sydney. Jazz did not die, however; it descended into underground channels like the Southern Jazz Society which had been founded in 1949 and which, upon ceasing operations in 1958, passed its spirit on to the already active Melbourne Jazz Club.

By that time a new, and primarily Melbourne, phenomenon had become a forum for jazz: the casual dance. While

sedentary parents enjoyed the latest home entertainment developments, television and the long-playing record, the irrepressible young found in live jazz a vehicle for their energy, a backdrop to their first causeless rebellions and courtships. The casual dances proliferated in church halls, RSL and football club premises, local town halls. A group (often the band itself) would hire a hall, form a 'Club' for purposes of charging admission to cover expenses, and put on a weekly dance. The venues ranged from the once-off to hugely patronised institutions like the Esquire Club, some of which survived for years.

It was out of the casual dance scene that there emerged the generation of jazz musicians who would keep the flame burning through to the present. Stimulated by the 'trad boom' of the early 60s, these musicians became the pool supplying the needs of the jazz fraternity through the 70s. Not until the institutionalisation of jazz in that decade, in the form of college and conservatorium courses, did any similar sudden influx of musicians take place. Most of the jazz, particularly traditional, recorded in Melbourne since 1960 has been played by musicians who served their apprenticeship during or in the immediate wake of the casual dances.

The Melbourne New Orleans Jazz Band (in which the afore-mentioned Frank Turville helped to establish his unsurpassed reputation as a New Orleans stylist), the Yarra Yarra Jazz Band, the Red Onions, were some of the seminal bands of that period which, as they burst or simply shed musicians, provided the seeds of so many groups of the last 20 years.

On April 19 at 3 pm *Home Cooking* will present a cross section of jazz from Melbourne: an appetiser, so to speak, for a series on the history of Australian jazz projected for 1988.

Thank you

2MBS-FM thanks the artists named below who generously donated their services to this station, performing live or being recorded during 1986. We most sincerely apologise if any names have been omitted.

Khalil Abdullah, Amadeus Wind Players, Robert Ampt, Peter Antaki, Mul Meson Antagonist, Bob van Asperen, Australian Chamber Orchestra, Aziz n'Dayau, Judy Bailey, Tom Baker Quartet, Melissa Barnard, Bootless and Horseless, Box the Jesuit, Budapest Trio, Don Burrows, Elizabeth Campbell, Capella Corelli, Stuart Challender, Chamber Players from the Sydney Symphony Orchestra, Antony Chesterman, Chibuku Emira Group, Choirs from Goulburn, Penrith, Nepean, Sydney and Canterbury Boys High, Sydney, Nth Sydney Girls High and Loreto Kirribilli, Kate Clark, Combined Choir of St Nicholas Chorale, Combined Choir Christ Church St Lawrence, Stacey Coponas.

Andrew Dalton, Jim Denly, Roslyn Dunlop, Christine Dean, Warwick Dob-

bie, Dobs and the Ludebakkers, Eder Quartet, Lauris Elms, Elysium Ensemble, Shane Fahey, Hans Fagius, Catherine Finnis, Anthony Fogg, Roger Frampton, Emanuel Gasparinatos, Rhonda Gillespie, Jack Glatzer, Sarah Grunstein, Sonya Hanke, Harmonic Choir of New York, Rowena Hills, John Hopkins, David Howie, Dick Hughes Famous Five, Rita Hunter, Huntington Chamber Orchestra, Joyce Hutchinson, Sarah Ingram, Juergen Juergens, David Kinsela, Kathryn Lambert, Margret Lindsay, Ferenc Liszt Chamber Orchestra, Pamela Le Nevez, Nick Lock, Ian Long, Bernie McGann, Macquarie Baroque Players, Macquarie University Players, Magpie Musicians, David Meltgott, David Miller, Stephen Morris Mandolin Group.

Narbenzie, Guy Noble, Col Nolan Quartet, No More Bandicoots, Orpheus Ensemble, Nick Parle, Macies Pawela, Beryl Potter, The Renaissance Players, Rieko Suzuki, Jon Rose, Nicholas Routley, David Rumsey, Margaret Schindler, Peter Seymour, Donald Shanks, Phillip Shouk, Smack of Jelly Fish, Song Company, Southern Fried Kidney, St Gregory Chorale, Sydney

Classical Players, Sydney Jewish Choral Society, Sydney Jazz Quintet, Sydney Philharmonia Choir, Sydney Philharmonia Motet Choir, Sydney String Quartet, Sydney Symphony Orchestra, Sydney University Musical Society, Sydney University Choir, Sydney Wind Players, Taverner Consort, Richard Tognetti, Thug, Transmission Impossible, Penelope Tribe, Joshua Tsai, 2MBS Children's Choir, Peter Watchorn, Gordon Watson, The Windbags.

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It must be said *Quadrant* has always exercised a most courageous editorial policy, publishing responsibly on occasion articles that wouldn't have had a dog's chance of appearing in print elsewhere.

— Clement Semmler,
The Australian.

Quadrant has survived and flourished in a jungle full of pygmies with poisoned arrows, has succeeded in McAuley's original aim of bringing together in many spheres of thought and art the essence of the Australian variant of the culture of free humanity . . . Australia is lucky to have it. So are we, in the world at large.

— Robert Conquest,
Quadrant.

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Cheque ☐ Money Order ☐

Card No:

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| 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 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| 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06 | 07 | 08 | 09 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 00 | 01 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HOT OFF THE PRESS

Chopin: *The Four Ballades for Piano*. Viktor Yereshko. Harmonia Mundi (France) HMC 5165; 40.5165 (cassette).

My only previous encounter with the 44-year-old pianist Viktor Yereshko was in a recital of Rachmaninov, Prokofiev and Debussy in which the musicianly playing was ill-served by a shallow and boxy recording. It is a pleasure, therefore, to welcome the present record, in which the reproduction does full justice to the performance.

Like Sviatoslav Richter before him, Yereshko was a pupil of the distinguished Heinrich Neuhaus, but this, and their shared nationality, appears to be all that they have in common. Certainly their styles as interpreters of Chopin could hardly be more different. Whereas Richter's performances of this composer's music are invariably fleet, elegant, often understated, and with all the elements beautifully integrated into a shapely whole, those of his young compatriot are searching, large of tone and more generously laced with *rubato* than is customary nowadays. It is quite strange to find the youthful Yereshko espousing an almost 'old-fashioned' view of the composer, while the great 70-year-old presents the more modern thinking.

Similarities between Yereshko and Claudio Arrau spring more readily to mind, since their interpretations share so much in the sense of questing, of recreating the composer's thoughts, and their sheer sonority. It is meant as no disparagement to Yereshko to say that he has not yet discovered the older master's art of pausing to admire this or that phrase while never losing sight of the shape of the whole paragraph.

Occasionally, in the performances under review, the pianist's affection for certain details robs the music of its momentum. Only once, though, is this a serious flaw: the headlong rush of the coda to the First Ballade is halted no fewer than five times for expressive purposes, and even the scale passages which should punctuate so dramatically the music's closing moments have a certain measured quality about them. Surely what is needed here is the sort of precipitate, Gadarene recklessness which Michelangeli brings to these pages. Just occasionally, the vulgarian in me longed for Yereshko to forget circumspection and to give free rein to his fingers. Clearly the technique could stand it.

These few unimportant and purely personal quibbles apart, though, the Ballades are presented here with great insight, integrity and masterly pianism. The beauty of Yereshko's tone and his often revelatory detailing in the left hand are faithfully captured by the recording engineers.

As comparisons are an odious necessity in musical criticism, so, sometimes, is a stop-watch. Thus I have to report that the entire record brings us a mere 36 minutes of music. Even Arrau — himself no speedster — manages to include an expansive account of the F-minor Fantasy along with his large-scale version of the Ballades.

For those with a mortgage to pay, these things count. **BB**

J. S. Bach: *Concertos for One and Two Violins*. Josef Suk and Miroslav Kosina (violins); Suk Chamber Orchestra; Josef Vlach (conductor). Supraphon 1110 3615 G.

What on earth is one to say about yet another recording of the Bach concertos for one and two violins? The reviewer can only hope that the performances will be either very good, very bad, or perhaps mildly eccentric. At least, that way, the pen is helped across the page.

No such assistance is to be had from the present recording, however. Josef Suk and his Chamber Orchestra play it all as though for the 100th time — which it probably is — with neat ensemble, decent rhythmic propulsion and utter predictability. It is as though someone pushes a sort of 'Automatic Pilot' button at bar 1 and away we go.

Perhaps the overriding sense of blandness is to be attributed to the conductor, Josef Vlach — or, to put it more fairly — to the fact that there *is* a conductor. One has the impression of a string band, heels firmly on the floor, eyes comfortably on the baton and, like those forlorn Henry Moore ladies, with nothing in the middle.

How much better if Mr Suk himself had been directing this large-scale chamber music from the first desk! Then perhaps we should have had a sense of eighteen-or-so musicians swaying on their toes, straining to catch every twitch of their distinguished leader's eyebrow and, most vitally, with real fire in their bellies. As it is, the orchestral playing reminds me irresistibly of one of those sheepskin under-blankets: flat, woolly

and guaranteed to induce a good night's sleep.

With a violinist of Josef Suk's quality it goes without saying that the bowing is firm and the intonation perfectly centred. What is missing in the solo line is a sense of style. Western-trained musicians of a younger generation habitually bring us so much more in the way of imaginative phrasing, authentic ornamentation and a feeling for the period that perhaps we have become spoiled. But how fortunate we are to be able to take the very best almost for granted!

Those looking for performances on modern instruments should look further: there are at least a dozen fine recordings to choose from. The growing band of original-instruments enthusiasts could not do better than the performances of Simon Standage and the peerless English Concert. This band, along with the Academy of Ancient Music and Collegium Aureum, is almost alone in its ability to reproduce authentic accounts of music of this period without resorting to those lurches, bulging chords and effortful scrapings which make the attempts of all but the very finest early-music groups such a trial to the uninitiated. **BB**

Volunteer reviewer for April: Barrie Brockwell

Book Review

Two books reviewed by Michael Kassler

Strawn, John (ed.), *Digital Audio Signal Processing: An Anthology*. Los Altos, California, William Kaufmann, Inc., 1985 [ISBN 0 86576 082 9], distributed by F. S. Symes Pty Limited, Mona Vale NSW, \$A68.95.

Roads, Curtis (ed.), *Composers and the Computer*. Los Altos, California, William Kaufmann, Inc., 1985 [ISBN 0 86576 085 3], distributed by F. S. Symes Pty Limited, Mona Vale NSW, \$A49.95.

The books under review begin a projected series of volumes on 'computer music and digital audio.'

The collocation 'computer music' has come, unfortunately, to refer to just one application of computers to music, namely, the use of computers to control the production of musical sounds. Other possible uses of computers with music — for instance, to transcribe songs, to analyse compositions, or to recognise the

symbols on a page of print music — are excluded from this concept.

This limitation makes it feasible to treat 'computer music' and 'digital audio' almost as if the former were a branch of the latter. But because of this limitation readers of these books will find considerably more information about the electronic synthesis of musical tones than about the structuring of these tones into compositions.

The first two books in the series are both anthologies. Five of the six authors in *Digital Audio Signal Processing* are or were associated with the Stanford University Center for Computer Research in Music and Acoustics. Two of the five have since moved on to Lucasfilm, which has major interests in computer-controlled electronic music for use in sound tracks.

The opening article in the first book, *An introduction to the mathematics of digital signal processing* by F. R. Moore, purports to tell musicians 'with an interest in musical signal processing' about algebra, trigonometry, sampling theory and digital filtering in 67 pages. The article would be uncommunicative to a musician who knew nothing of these subjects before opening the book, and most usefully could serve as a review, including exercises, for readers having prior substantial familiarity with these subjects.

Subsequent chapters in this book retain the technical level of the first article, and treat such topics as the phase vocoder and the theoretical foundations of digital filters.

Composers and the Computer, by contrast, is a set of informal interviews with nine composers who have used computers in their work, mainly to specify and control (in individually different ways) the production of electronic musical sounds. Provided that the requisite knowledge can be made explicit and put in the form of a computer program, computers can be used to synthesise any sound sequences whatever.

At present, the knowledge to synthesise sounds produced on many traditional musical instruments has not been reduced to rules that can be implemented by computers. This has not deterred composers from experimenting with sounds which are comparatively easy to synthesise, nor listeners from remarking how much more remains to be done. MK.

The Elusive Australian Record

Fred Blanks

A strange rite was enacted for the first time one morning in early February when four citizens with a foot or two in the classical music game were invited to select the Australian Classical Record Of The Year (1986), to be honoured with an Australian Record Industry Award. The classical section was to be one of 20 categories including such classes as Best Australian Album, Best Australian Female Artist, Highest Selling Australian Single, Best Australian Country Record, Best Australian Cover Art Work, and so on. The awards were to be announced at a glittering dinner early in March.

The four classical adjudicators (plus one absentee) included two closely associated with 2MBS-FM, namely Belinda Webster and myself. But as 2MBS-FM is not yet a member of the Australian Record Industry Association (ARIA) none of its home-made records was among the possible winners; only ARIA members may nominate records. Ten records had been nominated in the classical category; one was immediately challenged and eliminated for not being in any way Australian. That left nine, but in fact the adjudicating panel suggested a record which should have been nominated, but wasn't (the man at EMI who should have done it, the organisers said, was away) and a courier arrived post-haste bringing the extra record for what might have been considered posthumous judgment.

So what do you expect from an Australian Classical Record Of The Year? I decided on six aspects. It had to be made in Australia. It had to contain music that classical music-lovers would regard as classical. It had to contain at least *some* Australian music. It would have to be well performed. It would have to be well recorded. It would have to be well presented. Not one of the nine originally nominated records satisfied all these requirements, but the late-arriving tenth came close. There wasn't a single disc I would have been delighted to receive as recompense for our unrewarded work (though the diplomatic Executive Co-ordinator of ARIA, Barbara Fasano, made sure the black coffee kept flowing as we listened to bits and pieces from most records).

Now you will want to know where the records failed the test. Most had no Australian music. Do we really need a Tchaikovsky no 5 from the Melbourne Symphony or a Beethoven no 9 from the Sydney Symphony or Respighi and Elgar from the Queensland Symphony, or Mozart from the Australian Chamber Orchestra or a potpourri of encores from Roger Woodward? The answer is, perhaps we do, but they don't qualify as an Australian Record of the Year.

That left five little niggers, if you'll excuse the quotation from a nursery rhyme. Two were musical lightweights, pleasant enough but hardly classical enough; these had music by Robert Allworth and Grant Foster. That left three. One came from the Western Australian Symphony under David Measham, devoted to America's Cup and ending with a Victory March now probably going cheap; at least it had some Australian music on it. The second had a ghastly, misleading cover about the Pope's visit but fine performances by the Sydney University Chamber Choir under Neil McEwan of a mass by Victoria and a locally commissioned work by Clare Maclean. The third, which was the one specially invited by the panel, was the EMI record of Barry Conyngham's *Southern Cross* and other pieces.

The ballot was secret, to be opened by a firm of auditors in Parramatta. As I write this article, announcement of the winner is still a month away. Perhaps the Editor can add a postscript. But I hope the record companies making nominations for 1987 will appreciate that the Australian Classical Record Of The Year should not be another unwanted Tchaikovsky or Beethoven symphony battling against fearful overseas competition, but should wear its Australian colours proudly. Ever heard of Sculthorpe, Meale, Dreyfus, Brumby, Butterley, Sitsky, Antill, Tibbits? I wait in hope.

The Australian Record Industry Award ('Aria' award) for 1986, announced on March 2, for the best Australian Classical Record, went to EMI's OASD 27 0403 (mentioned above) featuring Barry Conyngham's *Southern Cross* concerto played by Roger Woodward and Wanda Wilkowska with the Sydney Symphony Orchestra conducted by Niklaus Wyss. Ed.



Castaways Subscription Appeal — Prize Draw

Following our very successful Castaways Subscription Appeal held on the weekend of February 7 and 8, the draw for the prizes was conducted at our studios at St Leonards at noon on March 2.

Mr David Ramsay, Managing Director of Goldring Audio Industries Pty Ltd was our guest and he drew the 31 prizes. The major prize of a week's holiday for two at Lord Howe Island (courtesy of Pinetrees Lodge and Norfolk Airlines) was won by:

Mrs B. J. Hall of Elanora Heights.

The 30 winners of gift vouchers donated by various record retailers, were:

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MIDNIGHT

12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab ...)

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a specialty ...

1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues, jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musicians' increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).

The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer ...

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 PLUCKED STRINGS

Prepared by Bob Goodnow

Molinaro, S. (1565-1615). Allegretto. Vienna Mandolin and Guitar Ensemble. Turnabout TV 34239

Vivaldi, A. (1678-1741). Concerto grosso in C for two mandolins, two guitars and orchestra. German Plucked String Orchestra. Bellaphon DC 22539

Kohaut, J. (1738-1793). Concerto for guitar and strings. Maria-Livia Sao Marcos, guitar. Solisti di Zagreb. Everest 3420

9.30

POWER POINT

2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions.

Reverend Graham Hardy, MA, BD, STM, LRAM, KST, recently of St Stephen's Uniting Church is interviewed by Belinda Webster.

10.30 CONCERT HALL

Prepared by Ruth Warren

Wagner, R. (1813-1883). A Faust overture (1840). San Francisco SO; Edo de Waart, conductor. Philips 6514 380

Sibelius, J. (1865-1957). Violin concerto in D minor, op 47 (1903). Isaac Stern, violin; Philadelphia O; Eugene Ormandy, conductor. CBS SBR 235404

Goldmark, K. (1830-1915). Rustic wedding symphony, op 26 (1878). Westphalian SO; Hubert Reichert, conductor. Turnabout TV S 34410

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Modern jazz's premier pianist and clarinet stylist Oscar Peterson and Buddy de Franco in their first outing together for Norman Granz's Pablo label (*Hark*, Pablo 2310-915) with an Ellington standard contemporary number by Michel Legrand and an original by de Franco.

The initial Camel Caravan Dixieland Music Shop broadcast by the Bob Crosby Orchestra on June 27, 1939, after it had replaced the Benny Goodman Orchestra on the coveted Tuesday night radio spot. Eddie Miller's tenor saxophone takes the honours in a band whose soloists also included Billy Butterfield, trumpet; Irving Fazola, clarinet; Joe Sullivan, piano.

Ellington-Sigman. All too soon (1985).

Legrand-Bergman-Keith. Summer me, winter me.

de Franco. Llevisna (Light rain). Buddy de Franco; Oscar Peterson. (3 above) Pablo 2310 915

Bauduc-Haggart. South Rampart Street parade (1939).

Mercer. Get on board and ride.

Carle-Lawrence. Sunrise serenade.

Confrey. Stumbling.

Handy, W.C. Memphis blues.

Bauduc-Haggart. Big noise from Winnetka.

Friend-Care-Brown. Then I'll be happy. Bob Crosby and his Orchestra. (7 above) Giants of Jazz GOJ 1032 (mono)

1.00 FROM BOHEMIA

Featuring the Dvorak Symphonies

Prepared by Audrey Manning

Reicha, A. (1770-1836). Quintet in A, op 91 no 5 (1810). Residenz-Quintet Munich. Claves D 611

Moscheles, I. (1794-1870). Grande sonate concertine in A, op 44 (1818). Andras Adorjan, flute; Noel Lee, piano. Orfeo S 049382

Smetana, B. (1824-1884). Three wedding scenes (1849). Jan Novotny, piano. Supraphon 1111 3241-2

Dvorak, A. (1841-1904). Symphony no 5 in F, op 76 (1875). Czech PO; Vaclav Neumann, conductor. Supraphon 1110 3407 2

3.00 HEARING THE DOTS

Music from the workshops conducted by composers' collective Music Performed

Bull, S. Pursued by the Furies (1985).

Davis, J. Micromentals (1985).

Irik, M. Sextet (1985).

Thorn, B. (b1961). Visions of cabbages (1985).

Magpie Musicians; Andrew Ford, director. (4 above) Private recordings

3.30 ANNOUNCER'S CHOICE

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4.00 PRO ARTE

Prepared and presented by Einir Brunckhorst

Gastoldi, G. (c1550-1627). Balletti, for five voices. Niederaltaicher Scholaren; Konrad Ruhland, conductor.
Pro Arte PAD 119

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Leoncavallo, R. (1858-1919). Vesti la giubba, from I Pagliacci. Luciano Pavarotti, tenor; National PO; Giuseppe Patane, conductor.
Decca D236 D2

Verdi, G. (1813-1901). Grand adage, from Lady and the fool ballet (arr. Mackerras). London PO; Charles Mackerras, conductor.
HMV FC 161

Offenbach, J. (1819-1880). Tenez, j'aurai la franchise from The drum major's daughter. Liliane Chantel, soprano; Michel Dens, baritone; Rene Duclos Ch; Conservatoire Concert Society O; Felix Nuvalone, conductor.
EMI 2C 057-12192

Bund, H. Memories of a ball. Adalbert Lutter and his Large O.
EMI 1C 062-28489

Brodsky-Webster. Summertime in Heidelberg from The student prince. Norma Giusti, soprano; Mario Lanza, tenor; Unnamed O; Paul Baron, conductor.
RCA LSB 4107

Sibelius, J. (1865-1937). Finlandia, op 26. Swiss Romande O; Horst Stein, conductor.
Decca VIV 44

Beethoven, L. (1770-1827). Kyrie from Missa solemn in D, op 123. Saramae Endich, soprano; Florence Kopleff, contralto; John Humphrey, tenor; Thomas Paul, bass; Cleveland Ch & O members; Robert Shaw, conductor.
Time-Life STL 546

Lanner, J. (1801-1843). Die Schoenbrunner waltz. Vienna SO; Robert Stolz, conductor.
WRC S 4411

Puccini, G. (1858-1924). They call me Mimi; One fine day. Unnamed O; Leslie Heward, conductor.
HMV OXLP 7520 (mono)

Verdi, G. Overture to Alzira. Berlin PO; Herbert von Karajan, conductor.
DG 2530 702

Rachmaninov, S. (1873-1943). Prelude in C sharp minor. Ilana Vered, piano.
Decca VIV 28

Offenbach, J. The doll song from Tales of Hoffmann. Joan Sutherland, soprano; Jacques Charon, tenor; Swiss Romande O; Richard Bonyng, conductor.
Decca 410 298-1

Donizetti, G. (1797-1848). Ballet music from La favorita. London SO; Richard Bonyng, conductor.
Decca AUS 1037

Strauss, J. (1825-1899). Cagliostro waltz, op 370. Vienna SO; Anton Paulik, conductor.
RCA X2RS 9752

Verdi, G. Patria oppressa from Macbeth. Dresden State Opera Ch & O; Silvio Varviso, conductor.
CD Philips 412235-2

7.00 THE JOY-A-JAZZ

April Fooling Around

Prepared and presented by Joya Jensen

On this April Fools Day, Joya includes a special segment devoted to the celebration of foolishness. Among the selections are *I'm a fool to want you*, *Fools rush in, These foolish things* and *My foolish heart*, with Billie Holiday, Tommy Dorsey's Orchestra (vocal by Frank Sinatra), Dave Brubeck Quartet, and Bill Evans.

8.00 L'HEURE ESPAGNOLE

Prepared and presented by Alison Gyger

Ravel, M. (1875-1937). L'Heure espagnole (1911). Opera in one act; libretto by Franco-Nohain (Maurice Legrand). First performed at Opera-Comique, Paris, May 19, 1911.

TORQUEMADA, watchmaker of Toledo: Michel Hamel, tenor
CONCEPCION, his wife: Suzanne Danco, soprano

GONZALVE, a poet: Paul Derenne, tenor
DON INIGO GOMEZ, a banker: Andre Vessieres, bass

RAMIRO, a muleteer: Heinz Rehlfuss, baritone
Swiss Romande O; Ernest Ansermet, conductor.
Decca 593016

Synopsis

Ramiro the muleteer has come to the shop of Torquemada, the watchmaker of Toledo, to have his watch mended, but Concepcion, the wife of Torquemada, reminds him that it is Torquemada's day to regulate the city clocks. Ramiro is happy to wait and even happier to oblige Concepcion by carrying a heavy grandfather clock up to her room, particularly as he is embarrassed in the presence of a woman, as he has no conversation. Concepcion is glad to find something for him to do, as it is the day she entertains her lovers in her husband's absence. The first of these, Gonzalve the poet, arrives while Ramiro is upstairs and begins to recite long, flowery poems to her. When Ramiro returns, Concepcion hides Gonzalve behind a second grandfather clock and tells Ramiro she has changed her mind, asking him to bring back the first clock and take the second up instead. When a second lover, the portly banker Don Inigo, appears, she hides Gonzalve in the clock, which is then carried upstairs by the muleteer, who seems unconcerned by the extra weight. When Ramiro returns, Don Inigo hides in the second clock and Concepcion asks Ramiro to bring back the clock with Gonzalve inside and take up the one with Don Inigo. Unaware of the contents of the clocks, Ramiro is happy to carry them up and down all day, as it saves him having to make conversation. By this time Concepcion has decided that there is no point in taking up another clock, so she invites Ramiro to come upstairs, with no clock, leaving the two lovers downstairs in their clocks. Gonzalve emerges, but hearing Torquemada returning, tries to get back in, but chooses the wrong one, the one already containing Don Inigo. Caught in such compromising positions, they tell Torquemada that they are customers, and he takes advantage of the opportunity to sell them the clocks. Don Inigo is still stuck inside his clock, but Ramiro, coming downstairs with Concepcion, arousing Torquemada's further suspicions, extracts him with ease. The opera ends with a quintet celebrating the triumph of the muleteer in love.

L'ENFANT ET LES SORTILEGES

Ravel, M. (1875-1937). L'enfant et les sortileges (1925). Opera in one act; libretto by Colette. First performed in Monte Carlo, March 21, 1925.

THE CHILD: Susan Daveny Wyner, soprano
THE MOTHER/CHINESE CUP/
DRAGONFLY/LITTLE OWL:

Jocelyne Taillon, mezzo-soprano
ARMCHAIR/TREE: Jules Bastin, bass
SOFA/BAT/SQUIRREL: Jane Berbie, mezzo-soprano

GRANDFATHER CLOCK/BLACK HAT:

Philippe Huttenlocher, baritone
TEAPOT/OLD MAN ARITHMETIC/
FROG: Philip Langridge, tenor
FIRE/PRINCESS/NIGHTINGALE:

Arlene Auger, soprano
SHEPHERD/WHITE CAT: Linda Finnie, mezzo-soprano
SHEPHERDESS: Linda Richardson, mezzo-soprano

Ambrosian Singers; London SO; Andre Previn, conductor.
HMV ASD 4167

Synopsis

The child, aged about six or seven, is rebelling against doing his homework and when his mother looks in, he is rude to her, so she leaves him with nothing but bread and water till supper time. He runs about wildly, smashing everything in sight: a cup and teapot, the grandfather clock; tears the wallpaper and his books, hurts a squirrel in a cage and pulls the black cat's tail. He is about to collapse exhausted in an armchair when it moves away and begins a conversation with another chair about the child's wickedness. In their turn, the clock, the Wedgwood teapot and China cup threaten him, and when he approaches the fire, it crackles at him angrily. A shepherd and shepherdess from the torn wallpaper regret that they have been separated and then the beautiful princess from his story book reproaches the child for having destroyed the end of her story. He is sorry and tries to find the ending among the torn pages, but is attacked by old man Arithmetic and a chorus of numbers which drag him round the room. The black cat, now large, tries to play with the child's head as with a ball, but then sees a white cat in the garden. They sing a duet and the walls dissolve and the child is now in the garden where all the creatures he has injured lament their wounds: a tree he has cut with his penknife, a dragonfly whose mate is pinned to the wall, a bat whose mate he has killed with a stick and the wounded squirrel, which tells a frog, which is unharmed and resting against the child's knee, to be careful of the wicked child. As the animals dance together, the child feels their love for one another and feels left out and calls for his mother, but this attracts the attention of the animals who turn on him. In the struggle, a squirrel is hurt and the child binds up its paw. Then the animals see that he too is hurt and feel sorry for him. Joining together, they carry him back to his "nest" and call to his mother. They praise the goodness of the reformed child who holds out his arms to his mother.

Ravel, M. Alborada del gracioso (1905). 13
La valse (1919). French NO; Leonard Bernstein, conductor. (2 above)
CBS SBR 235920 (2 above) 8



2MBS-FM

10.00 MARCELLO

Prepared and presented by Elaine Hamilton

Marcello, B. (1686-1739). Psalm 50 (1726). Rene Jacobs, contralto; Guy de Mey, tenor; Kurt Widmer, bass; Schola Cantorum Basiliensis. Harmonia Mundi 065-99 899 45

Psalm 46. Wally Staempfli, soprano; Pablo Loerkens, cello; Joerg Ewald Daehler, harpsichord. Erato EPR 15544 8

11.00 BEETHOVENLate evening chamber music
Prepared by Alice Barton

Beethoven, L. (1770-1827). Quintet in E flat, op 16 (1796). Alfred Kontarsky piano; Winds of Berlin PO; Lothar Koch, oboe; Karl Leister, clarinet; Henning Trog, bassoon; Gerd Seifert, horn. Denon OF 7009 27

String quintet in C, op 29 (1801). Joseph Roisman, Alexander Schneider, violins; Boris Kroyt, Walter Trampler, violas; Mischa Schneider, cello. CBS 60257 33

11.00 MICHAEL DUDMAN PLAYS

Prepared and presented by Elaine Hamilton

Lemmens, J. (1823-1881). Fanfare. Chartreuse RICS 77189 3

Wills, A. (b1926). Variations on a carol: I sing the birth. Chartreuse RICS 78201 15

Boellmann, L. (1862-1897). Suite gothique. Chartreuse RICS 77189 15

Langlais, J. (b1907). Concerto no 3 for organ, strings and timpani *Reaction*. Strings and timpani of Sydney SO; Patrick Thomas, conductor. ABC ABCL 8103 23

Michael Dudman, organ. (all above)

12.00 BERNSTEIN — THE COMPOSER AND CONDUCTOR (1)

Prepared by Sofia Boniecki

Bernstein, L. (b1918). Overture to Candide (1956). New York PO. Columbia MS 6677 4

Divertimento for orchestra (1980). DG 2532 052 15

Symphony no 3 *Kaddish* (1963). Montserrat Caballe, soprano; Michael Wager, speaker; Vienna Boys Choir. DG 2530 970 39

On the waterfront, suite from film (1954). DG 2532 051 22

Fancy free (1944). DG 2531 196 29

Slava (1977). DG 2532 052 4

Israel Philharmonic O (5 above).

Leonard Bernstein, conductor. (all above)

2.00 RECENT RELEASES

By courtesy of PolyGram Records



Locatelli, P. (1695-1764). Sonata in D, op 2 no 2 (1732). Wilbert Hazelzet, flute; Richte van der Meer, cello; Ton Koopman, harpsichord. Philips 416 613-2 9

Sibelius, J. (1865-1957). Violin concerto in D minor, op 47. Viktoria Mullova, violin; Boston SO; Seiji Ozawa, conductor. Philips 416 821-1 32

Gershwin, G. (1898-1937). Rhapsody in blue. Katia Labeque, Marielle Labeque, pianos; Cleveland O; Riccardo Chailly, conductor. Decca 417 326-1 16

3.00 DIVERTISSEMENTS
Prepared by Jeff Scholer

Rimsky-Korsakov, N. (1844-1908). Tale of the Tsar Saltan. Moscow RSO; Konstantin Ivanov, conductor. Melodiya CM 04211-12 19

Goossens, E. (1893-1962). Violin sonata no 2, op 50. Vincent Edwards, violin; Allan Jenkins, piano. ABC AC 1016 28

Smetana, B. (1824-1884). Overture to The bartered bride. New York PO; Leonard Bernstein, conductor. CBS GM 524 7

4.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Chopin, F. (1810-1849). Grand fantasy on Polish airs, op 13. Artur Rubinstein, piano; Philadelphia O; Eugene Ormandy, conductor. RCA ARL1 0867 14

Bach, J. S. (1685-1750). Cantata, BWV212 *Peasant* (1742). Rosmarie Hofmann, soprano; Gregory Reinhart, bass; Linde Consort; Hans-Martin Linde, director. EMI 1467431 29

Respighi, O. (1879-1936). Ancient dances and airs for lute and suite (1932). Berlin PO; Herbert von Karajan, conductor. DG 2530 247 25

Mozart, W. (1756-1791). Violin concerto no 3 in G, K216. Kim Sjoegren, violin; Collegium Musicum, Copenhagen; Michael Schoenwandt, conductor. Bis LP 282 22

Serenade in D, K320 *Posthorn*. Collegium Aureum; Franzjoseph Maier, director. EMI 065 99 697 45

Chopin, F. Piano concerto no 2 in F minor (1830). Artur Rubinstein, piano; Philadelphia PO; Eugene Ormandy, conductor. RCA ARL1 0867 29

7.00 ERIC DOLPHY COMPARISONS

Prepared and presented by Martin Davidson

Dolphy, E. (1928-1964). Burning spear (1963). Eric Dolphy, bass clarinet; Woody Shaw, trumpet; Prince Lasha, flute; Clifford Jordan, soprano sax; Sonny Simmons, alto sax; Bobby Hutcherson, vibraphone; Richard Davis, Eddie Khan, double basses; J. C. Moses, drums. Douglas ADLP 6002 12

Half note triplets (1963). Eric Dolphy, bass clarinet; Edward Armour, trumpet; Richard Davis, double bass; J. C. Moses, drums. GM 3005D 9

Byard, J. (b1922). Ode to Charlie Parker (1963). Eric Dolphy, flute; Richard Davis, double bass. Douglas ADLP 6002 8

Ode to Charlie Parker (1963). Eric Dolphy, flute; Edward Armour, trumpet; Richard Davis, double bass; J. C. Moses, drums. GM 3005D 8

Dolphy, E. Iron man (1963). Eric Dolphy, alto sax; Woody Shaw, trumpet; Bobby Hutcherson, vibraphone; Eddie Khan, double bass; J. C. Moses, drums. Douglas ADLP 6002 9

Iron man (1963). Eric Dolphy, alto sax; Edward Armour, trumpet; Richard Davis, double bass; J. C. Moses, drums. GM 3005D 6

8.00 RHAPSODY AND BLUES
Prepared and presented by Martin Davidson

Johnson, J. (1894-1955). Yamekraw, a Negro rhapsody (c1944). Folkways FJ 2842 12

Three blue moods (c1944). Folkways FG 3540 13

James P. Johnson, piano. (2 above)



2MBS-FM

Thursday 2

MIDNIGHT**12.00 STOPS/GAPS/MEASURES**

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MUSIC OF THE MASTERS

Prepared by Ruth Warren

Debussy, C. (1862-1918). La mer, three symphonic sketches (1903-05). Philharmonia O; Michael Tilson Thomas, conductor. CBS D 37832 25

Strauss, R. (1864-1949). Four last songs (1948): Spring; September; Time to sleep; Sunset. Gundula Janowitz, soprano; Berlin PO; Herbert von Karajan, conductor. DG 2530 368 22

Brahms, J. (1833-1897). Double concerto in A minor, op 102. Anne-Sophie Mutter, violin; Antonio Meneses, cello; Berlin PO; Herbert von Karajan, conductor. DG 410 603-1 34

Weber, C-M. (1786-1826). Symphony no 1 in C, op 19 (1806-07). Prague CO; Dean Dixon, conductor. Supraphon 1 10 1635 26

8.30 ENTER THE LADIES:

Rhonda Bruce and Isobel Buchanan

Prepared by Rosemary Catts

Grainger, E. Farewell to an atoll (1944). (arr. Grainger, P.). Melbourne SO. 3

Grainger, P. (1882-1961). Willow Willow. Jochen Schubert, guitar; String Ensemble of Melbourne SO. 5

HMV OASD 7606 (2 above)
Rhonda Bruce, soprano (2 above).
John Hopkins, conductor.

Trad. She moved thro' the fair. 2

Trad. The next market day, I know where I'm goin'. (arr. Hughes). Isobel Buchanan, soprano; Sharolyn Kimmorley, piano (2 above). 4
HMV FC 400 (3 above)

Mozart, W. (1756-1791). Come scoglio immoto resta from *Così fan tutte* (1790). Queensland SO; Richard Bonyngne, conductor. 4
TAO AO 3

Trad. (arr. Robertson). Island spinning song. Sharolyn Kimmorley, piano.

Trad. Air Falalalo.
HMV FC 400 (2 above)

Isobel Buchanan (5 above) 2

9.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Strauss, J. (1825-1899). Waltz, Tales from the Orient. Boston Pops O; Arthur Fiedler, conductor. 9
DG 2584 008

Ponchielli, A. (1834-1886). Dance of the hours from *La Gioconda*. Philharmonia O; Charles Mackerras, conductor. 10
HMV ESD 7115

Tchaikovsky, P. (1840-1893). The seasons: January to June, op 37a. Lydia Artyomiw, piano. 22
Chandos ABRD 1070

Verdi, G. (1813-1901). Overture to the Sicilian vespers. Berlin PO; Herbert von Karajan, conductor. 9
DG 2531 145

10.00 THANKS FOR THE MEMORY (65)

Prepared and presented by Joe Neustadt

Lehar, F. (1870-1948). The gypsy love, overture. Tonhalle O, Zurich; Franz Lehar, conductor. 9
Decca 6.42085 (mono)

Sadero. Gondoliera Veneziana. Tito Gobbi, baritone. 4
HMV RLS 738 (mono)

Giordano, U. (1867-1948). Nemico della patria from *Andrea Chenier*. Robert Merrill, baritone; George Schick, piano. 4
Decca SKLA 7517/8

Kern, J. (1885-1945). Pick yourself up. Yehudi Menuhin, Stephane Grapelli, violins; Alan Clare Trio. 5
HMV OCSD 7708

Stolz, R. (1880-1975). Schlaf ein, mein kleines sonnenkind. Richard Tauber, tenor; unnamed orchestra. 4
Marcanto 306134 (mono)

Zeller, O. (1842-1898). Wie mein ahnl zwanziguhrr from *The Birdcatcher*. Richard Tauber, tenor; O; E. Hauke, conductor. 5
Parlophone PMEO 9324 (mono)

Raymond. Die juliska aus Budapest from *The masque in blue*. Barnabas von Geczy. 4
Electrola 1C 134-32 423/24 (mono)

Strecker, H. Das war in Petersdorf. Erich Kunz, baritone; Spilar-Schrammeln. 3
Philips 6464 521

Grothe-Dehmel. I love you and don't even know you. Willi Forst, Magda Schneider, vocal; Odeon Artists O; Robert Renard, conductor. 4
Electrola 1C 178-31 408/09

Dinicu-Heifetz. Hora staccato. Jascha Heifetz, violin; Emmanuel Bay, piano. 4
RCA AGL1 4875 (mono)

Williams-Ascher. Loneliness. Bette Davis; O; Roger Webb, conductor. 5
EMI EMA 778

11.00 3.9.1 CANNIBALE

20th century classical/electronic musics, tape c[ut]jollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio . . .

Friday 3

MIDNIGHT

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

1.00 TEARING UP THE PLANS

Prepared and presented by Darren McRae

A highly eclectic programme with a diverse musical range: from Cage to Cabaret Voltaire; Kraftwerk to the Konstruktivists; the Normal to Non . . .

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE EASTMAN WIND ENSEMBLE

Prepared and presented by Bob Goodnow

Williams, C. (b1923). Fanfare and allegro. 6
Mercury SRI 75094

Bennett, R. (1894-1981). Suite of old American dances. 17

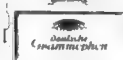
Piston, W. (1894-1976). Tunbridge fair. 5
Mercury SRI 75086 (2 above)

Persichetti, V. (b1915). Symphony for band. 17
Mercury SRI 75094

Schuman, W. (b1910). George Washington Bridge. 8
Mercury SRI 75086

Eastern Wind Ensemble; Frederick Fennell, conductor (all above)

PHILIPS



DECCA

PUCCINI MADAMA BUTTERFLY

Freni • Pavarotti
Ludwig • Kerns
Vienna Philharmonic
Herbert von Karajan
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3CD SET 584-6

VIVALDI LA STRAVAGANZA 12 CONCERTI OP. 4

Monica Huggett
Academy of Ancient Music
Christopher Hogwood
2CD 417 502-2 (DDD)

VERDI OTELLO

Del Monaco • Tebaldi • Protti
Vienna Philharmonic
Herbert von Karajan
2CD 411 618-2 (ADD)

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Brigitte Fassbaender
Irwin Gage
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Karlheinz Stockhausen
CD 419 432-2 (ADD)

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Rhenish Kantorei
Musica Antiqua Koln
Reinhard Goebel
2CD 419 253-2 (DDD)

BEETHOVEN THE LATE QUARTETS "GROSSE FUGUE"

4CD 416 638-2 (ADD)

VIVALDI THE FOUR SEASONS 'L'AMOROSO' CONCERTO

Felix Ayo
I Musici
CD 416 611-2 (ADD)

DEBUSSY LA MER • IBERIA AFTERNOON OF A FAUN

Concertgebouw Orchestra
Bernard Haitink
CD 416 444-2 (ADD)



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10.00 TWO RUSSIANS

Prepared by John Bruce

Shostakovich, D. (1906-1975). Age of gold, ballet suite, op 22. 17**Rimsky-Korsakov, N.** (1844-1908). Sadko, op 5. Seattle SO; Milton Katims, conductor. (2 above). 10
Turnabout TVS 34644**10.30 AUSTRALIAN CONCERT HALL**

Prepared by Pamela Linnett

Scarlatti, D. (1685-1757). The good humoured ladies suite (arr. Tommasini). Sydney SO; Patrick Thomas, conductor. Philips 410 377-1 15**Vaughan Williams, R.** (1872-1958). Fantasia on a theme of Thomas Tallis. Sydney SO; Willem van Otterloo, conductor. Festival L 38083 13**Beethoven, L.** (1770-1827). Symphony no 4 in B flat, op 60. Sydney SO; Willem van Otterloo, conductor. RCA VRL 4 0190 32**Hummel, J.** (1779-1837). Trumpet concerto in E flat. Gordon Webb, trumpet; Sydney SO; Robert Pikler, conductor. RCA VRL1 0078 19**12.00 MASTERWORKS**

By courtesy of CBS Records

Beethoven, L. (1770-1827). Egmont overture, op 84 (1810). Bavarian RSO; Colin Davis, conductor. CBS IM 42103 9

Symphony no 1 in C, op 21 (1800). English CO; Michael Tilson Thomas, conductor. CBS IM 39707 27

Various. A night at the opera, Part 1. Jean-Pierre Rampal, flute; Pierre Pierlot, oboe; Royal PO; Plácido Domingo, tenor and conductor. CBS IM 42100 29**Rossini, G.** (1792-1868). Barber of Seville, overture (arr. A. and J. Paratore) (1816) Anthony Paratore, Joseph Paratore, pianos. CBS IM 42102 6**Various.** A night at the opera, Part 2. Jean-Pierre Rampal, Robert Stallman, flutes; Royal PO; Plácido Domingo, tenor and conductor. CBS IM 42100 23**Rimsky-Korsakov, N.** (1844-1908). Dance of the tumblers from The snow maiden (arr. Babin) (1882). Anthony Paratore, Joseph Paratore, pianos. CBS IM 42102 4**Strauss, J.** (1825-1899). Die Fledermaus, paraphrase (arr. Luboshutz) (1874). Anthony Paratore, Joseph Paratore, pianos. CBS IM 42102 9**2.00 MOZART: VOICE AND PIANO**

By courtesy of EMI Records

Mozart, W. (1756-1791). Fantasia in C minor, K475; Sonata in C minor, K457. Daniel Barenboim, piano. HMV EX 270327 3. (2 above) 35

Vorrei, spiegarvi, Oh Dio! K418; Exsultate, jubilate, K165; L'amero, saro costante from Il re pastore, K208. Kathleen Battle, soprano; Barry Griffiths, violin; Royal PO; Andre Previn, conductor. HMV 270406 1 29

Sonata in F, K533. Daniel Barenboim, piano. HMV EX 270327 3 27

Basta, vincesti . . . Ah non lasciarmi, no, K486a; Un moto di gioia, K579; Ch'io mi scordi di te . . . Non temer, amato bene, K490. Kathleen Battle, soprano; Dinati Harris, soprano; Barry Griffiths, violin; Royal PO; Andre Previn, conductor. HMV 270406 1 18

4.00 FRIDAY AT FOUR

Prepared by Pat Bell

Rimsky-Korsakov, N. (1844-1908). Capriccio espagnole, op 34 (1887). Montreal SO; Charles Dutoit, conductor. CD Decca 410 253-2 16**Rubbra, E.** (1901-1986). Sonata in C (1958). Sarah Francis, oboe; Peter Dickinson, piano. Hyperion A66206 11**Stenhammer, W.** (1871-1927). Serenade, op 31 (c1906-07). Gothenburg SO; Neeme Jarvi, conductor. CD BIS CD 310 43**Theodorakis, M.** (b1925). I gave you rose-water to drink; **Xarhakos, S.** (b1939). When Otto was King; There will be better days even for us. Agnes Baltsa, mezzo soprano; Kostas Papadopoulos, bouzouki; Athens Experimental O; Stavros Xarhakos, conductor. CD DG 419 236-2 (2 above) 13**Haydn, J.** (1732-1809). Symphony no 96 in D, Hob. I: 96 *Miracle* (1791). Academy of Ancient Music; Christopher Hogwood, director. CD L'Oiseau-Lyre 414 330-2 25**6.00 THE TENOR ANDRE D'ARKOR**

Prepared and presented by David Rossell and Max Krumbek

Delibes, C. (1836-1891). Come into the deep forest, from Lakme (1883). 2**Boieldieu, F.** (1775-1834). What pleasure to be a soldier, from La dame blanche (1825). 4**Franck, C.** (1822-1890). Panis angelicus. 4**Massenet, J.** (1842-1912). The dream, from Manon (1884). 3**Donizetti, G.** (1797-1848). Down her pale cheeks a pearly tear did fall, from L'elisir d'amore (1832). 4**Haydn-Wood.** My garden of roses. 3**Bazin, F.** (1816-1878). Charlot's aria, from Maitre Pathelin. 3**Godard, B.** (1849-1895). Berceuse, from Jocelyn (1888). 3**Thomas, A.** (1811-1896). She did not believe, from Mignon (1866). 5**Bach, J.S.** (1685-1750). Ave Maria (arr. Gounod). 4**Boieldieu, F.** Come, kind lady, from La dame blanche (1825). 4

Andre D'Akor, tenor. (all above) EMI 1A 153-52 640/41

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement. Tonight the spotlight focuses on Gerry Mulligan, who reaches the ripe old (!!!) age of 60 next Monday. The music will feature examples of his small groups, orchestras and the famous piano-less quartets, as well as his compositions and arrangements.

**8.00 UNCLE SAM'S MUSIC BOOK
The 19th Century Parlor****8.30 A COLOURFUL CONCERT**

Prepared and presented by Max Keogh

Dvorak, A. (1841-1904). Czech suite, op 39. Prague CO. Concert Hall SMS 2631 23**Tchaikovsky, P.** (1840-1893). Concert fantasy for piano and orchestra, op 56 (1884). Igor Zhukov, piano; USSR SO; Dimitri Kitayanko, conductor. WRC R 06204 30**Reznicek, E.** (1860-1945). Symphony in D (1918). Philharmonia Hungarica; Gordon Wright, conductor. CD Schwann 11091 32**10.00 MUSICKE OF SUNDRIE KINDES
Joaquin des Pres: the sacred music****Joaquin des Pres.** (1440-1521). Motet: Huc me sydereo. Pro Cantione Antiqua London; Bruno Turner, director. Archiv 2533 360 7

La spagna. Early Music Consort of London; David Munrow, director. HMV SLS 5049 3

Motet: Ave verum corpus natum (1503). Capella Antiqua, Munich; Konrad Ruhland, director. Telefunken 6.41200 4

La Bernadina. Early Music Consort of London; David Munrow, director. HMV SLS 5049 2

Missa de beata virgine. A Sei Voci. Forlane UCD 16552 26

11.00 MUSIC AMONGST FRIENDS**Rubbra, E.** (1901-1986). Oboe sonata, op 100 (1958). Sarah Francis, oboe; Peter Dickinson, piano. Hyperion A 66206 11**Arnold, M.** (b1921). Violin sonata no 1, op 15 (1947). Marcia Crayford, violin; Ian Brown, piano. Hyperion A 66171 15**Honneger, A.** (1892-1955). String quartet no 3 (1937). Quartet of Geneva. Erato NUM 75101 18

Saturday 4

MIDNIGHT**12.00 ALL THROUGH THE NIGHT**

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reiser

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 MATTINATA

Prepared by Pat Bell

Holst, G. (1874-1934). St Paul's suite, op 29 no 2 (1912-13). Bournemouth Sinfonietta; George Hurst, conductor.
CD Chandos CHAN 8375 13

Tchaikovsky, P. (1840-1893). Piano concerto no 1 in B flat minor, op 23 (1874-75). Ivo Pogorelich, piano; London SO; Claudio Abbado, conductor.
CD DG 415 122-2 38

Gershwin, G. (1898-1937). Porgy and Bess, a symphonic picture (arr R. Bennett). Detroit SO; Antal Dorati, conductor.
CD Decca 410 110-2 24

Reilly, D. (20th C). Aviator. Tommy Reilly, harmonica; Academy of St Martin in the Fields Chamber Ensemble.
CD Chandos CHAN 8486 5

Glazunov, A. (1865-1936). Saxophone concerto in E flat, op 109 (1934). Pekka Savijoki, saxophone; New Stockholm SO; Jorma Panula, conductor.
CD BIS CD 218 13

Rota, N. (1911-1979). Concerto for strings (1964-65). I Musici.
CD Philips 416 356-2 15

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Woody Walder, Eugene Seduc, Randy Weston, Billy Holiday, Peanuts Hucko, Dave Nelson, King Oliver.

3.00 MUSICA VIVA

Graeme Skinner presents music by artists currently visiting or touring in Australia for Musica Viva in 1987.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 A COMPACT DISC MAINLY BAROQUE

Prepared and presented by Richard Gaze

Handel, G. (1685-1759). Concerto grosso in A, op 6 no 11. New Bach Collegium Musicum; Max Pommer, conductor.
CD Capriccio 10 023 18

Reuenthal, N. Mayenzeit one Neidt (c1230). 3
Anon. (c1520). Riu, riu, chiu. 3
Trad. Lavava y suspirava.
Kalenda Maya (3 above).
CD Simax PSC 1017 5

Handel, G. Trio sonata no 1 in B flat, HWV380. Burkhard Glaetzner, Ingo Goritzki, oboes; Walter Heinz Bernstein, harpsichord; Siegfried Pank, viola da gamba; Achim Beyer, violone.
CD Capriccio 10 066 11

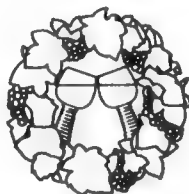
Byrd, W. (1543-1623). Ne irascaris, Domine; O quam gloriosum (1589). Choir of New College, Oxford; Edward Higginbottom, conductor.
CD Ensayo 3408 12

Albinoni, T. (1671-1750). Suite in A. Guy Touvron Brass Ensemble.
CD Denon 38C37-7237 7

Rameau, J.-P. (1683-1764). Cantata: Les amants trahis. John Elwes, tenor; Gregory Reinhardt, bass-baritone; Les Dominos Baroque Ensemble.
CD Le Chant du Monde LDC278 774 21

Mozart, W. (1756-1791). Piano concerto no 19 in F, K459. Malcolm Bilson, fortepiano (Philip Belt, 1977 after Anton Walter, Vienna, early 1780s); English Baroque Soloists; John Eliot Gardiner, conductor.
CD Archiv 415 111-2 26

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— AT YOUR SERVICE —

10.00 LISZT AND CHOPIN INTERLUDE**Keyboard Rarities**

Prepared by Ruth Warren

Chopin, F. (1810-1849). Funeral march in C minor, op 72 (1829). Angela Lear, piano.
Pearl SHE 544 5

Liszt, F. (1811-1886). Bagatelle (1885); Cradle song (1881). Reinbert de Leeuw, piano.
Telefunken 6.42489 7

Chopin, F. Rondo in C, B26, op 73 (1828). Angela Lear, piano.
Pearl SHE 544 10

10.30 MOZART FOR LATE EVENING

Prepared by Alice Barton

Mozart, W. (1756-1791). Village musician sextett — A musical joke, K522 (1787). Franzjosef Maier, Gerhard Peters, violins; Karlheinz Steeb, viola; Gottfried Engels, bass; Christoph Brandt-Lindenbaum, horns.
Harmonia Mundi 1C 065-99 874 24

Quintet in E flat, K452 (1784). David Nuttall, oboe; Donald Westlake, clarinet; Richard McIntyre, bassoon; Hector McDonald, horn; John Winther, piano.
Abel 1 YPRX 2123 25

Arias: Non piu from Idomeneo, K490 (1786); Bella mia fiamma, from Cerere Placata, K528 (1787). Kiri Te Kanawa, soprano; Vienna CO; Gyorgy Fischer, conductor.
Decca SXL 6999 19

Clarinet quartet in B flat, K317d. Dieter Kloecker, clarinet; Pal Eder, violin; Zoltan Toth, viola; Gyorgy Eder, cello.
Telefunken 6. 43046 AZ 16

Scarlatti, D. (1685-1757). Sonatas: in B flat, L50; in D minor, L423. Zuzana Ruzickova, harpsichord.
Supraphon 1 11 2262 7

Haydn, J. (1732-1809). Harpsichord concerto in D, Hob.XVIII:11 (1780). Christiane Jaccottet, harpsichord; Ensemble Instrumental de Lausanne; Michel Corboz, conductor.
Erato STU 70989 20

Handel, G. (1685-1759). Suite no 3 in D minor (1720). Kenneth Gilbert, harpsichord.
Harmonia Mundi HM 447 2 17

11.00 SONGS OF SCHUBERT

Prepared by Ross Norton

Schubert, F. (1797-1828). Romance; To be sung on the water; Winter evening. Margaret Price, soprano; Wolfgang Sawallisch, piano.
CD Orfeo C 001811 13

Atlas: Her picture. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.
DG 2720 059 5

The advocate. Peter Schreier, tenor; Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano.
DG 2530 361 7

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA**Coleman Hawkins — The Formative Years 1923-1934**

Prepared and presented by Bill Haesler

When Coleman Hawkins officially joined Fletcher Henderson's famous orchestra in January 1924 he was just 19 years old, but had already served a 10 year apprenticeship in music. He was born in November 1904, and at the age of nine was proficient as a pianist, cellist and saxophonist. Following jobs with school bands he graduated to professional engagements in Kansas City theatres.

He joined Mamie Smith's Jazz Hounds in mid 1921 and toured with her vaudeville company until early 1923. He remained in New York after one tour where he played with several bands and did casual work with Fletcher Henderson, joining him full time about a year later, remaining with the orchestra until March 1934. It is this period which will be featured in today's programme.

After leaving Henderson, Coleman Hawkins went to Europe where he stayed until July 1939. Back in New York he led his own various bands until about 1948, when he made his first of many trips to Europe as featured artist at festivals and concerts, which was to be the pattern up until several weeks before his death in May 1969.

Recordings to be presented today not only cover Hawkins' 10 year period with Fletcher Henderson but, in addition, feature items by Mound City Blue Blowers and Red McKenzie, McKinney's Cotton Pickers, Chocolate Dandies, Spike Hughes, Henry Allen, Benny Goodman, his own bands, and singers, Mamie Smith, Bessie Brown, Eva Taylor and Rosa Henderson.

1.00 THE FLUTE SOCIETY PROGRAMME**Australian flute music**

Prepared and presented by Belinda Webster

Dreyfus, K. (b1942). Flute sonata (1962). Margaret Crawford, flute; Alan Jenkins, piano.
ABC AC 1011 13

Lovelock, W. (1899-1986). Flute concerto (1961). Vernon Hill, flute; Melbourne SO; Leonard Dommert, conductor.
Festival 27019 15

Hanson, R. (1913-1976). Flute sonata (1939-40). Geoffrey Collins, flute; David Miller, piano.
MBS 6 20

2.00 PHILHARMONIA IN CONCERT

A series of programmes in which we hear performances from subscription concerts of the Sydney Philharmonia Society

Handel, G. (1685-1759). *Acis and Galatea* (1718).

GALATEA: Joan Carden, soprano

ACIS: Thomas Edmonds, tenor

DAMON: Christopher Bogg, tenor

POLYPHEMUS: Noel Mangin, bass

Sydney Philharmonia Motet Choir; Australian CO; Peter Seymour, conductor.

SPS recording 103

4.00 THE MOOD OF GAIETY

Prepared by Sofia Boniecki

Lehar, F. (1870-1948). Can can; Cake walk; Melos; Finale — pas de deux from *The merry widow* (1905). Adelaide SO; John Lanchbery, conductor.
EMI SAN 7588 13

Moncayo, J. (b1912). *Huapango* (1941). Orquesta Sinfonica Nacional; Luis Herrera de la Fuente, conductor.
Musart 3007 8

Gimenez, G. (1854-1923). *Intermezzo* from *La boda de Luis Alonso* (1896). English CO; Enrique Garcia Asensio, conductor.
Royale ROY 2013 6

Strauss, J. (1825-1899). *Eljen a Magyar*, Hungarian polka (1869); *Accelerations waltz* (1860). Berlin PO; Herbert von Karajan, conductor.
DG 2560 012 12

Offenbach, J. (1819-1880). *Allegro and vivo*; *Can can*; *Finale*; *Barcarole* from *Gaite Parisienne* (arr. M. Rosenthal). London PO; Rene Leibowitz, conductor.
Saga 5244 7

Milhaud, D. (1892-1974). *Le Capitaine Cartuccia* from *Le carnaval d'Aix* (1926). Monte Carlo N Opera O; Louis Fremaux, conductor.
Heliodor 2548 148 2

Califano, M. *O surdato nammurato*. Luciano Pavarotti, tenor; Bologna Municipal Choir & O; Anton Guadagno, conductor.
Decca SXL 6870 4



2MBS-FM

THE MUSIC LOVERS' STATION

Sunday 5

MIDNIGHT**12.00 ALL THROUGH THE NIGHT**

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening

9.00 HARPSICHORD — SOLO AND WITH ORCHESTRA

Prepared by Sofia Boniecki

Telemann, G. (1681-1767). Solo in C. Ton Koopman, harpsichord.
Philips 9502 073 15

Bach, J. S. (1685-1750). Harpsichord concerto in D minor, BWV1052. Gustav Leonhardt, harpsichord; Collegium Aureum; Franzjoseph Maier, director.
Harmonia Mundi 29 367 23

d'Anglebert, J. (1628-1691). Suite in G minor. Kenneth Gilbert, harpsichord.
Harmonia Mundi HM 941 12

Cimarosa, D. (1749-1801). Harpsichord concerto in B flat. Elzbieta Stefanska Lukowicz, harpsichord; Masterplayers; Richard Schumacher, conductor.
Italia ITL 70032 20

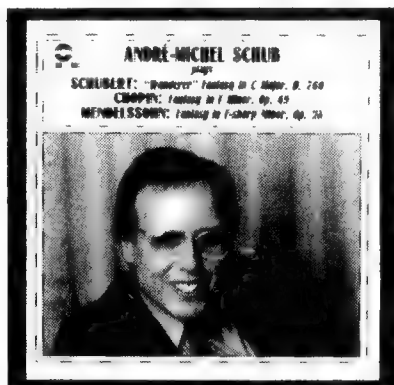
All charming people are spoiled; it is the secret of their attraction!

(Oscar Wilde)

Oscar Wilde may not have had the gift of music in mind when he uttered these immortal words, but, as a person of discrimination and taste in fine music, we think that you are entitled to exercise a little self indulgence occasionally.

This month, for the serious music collector and readers of the 2MBS-FM programme guide, here is a special price offer. The rare and superb recordings listed below are available at a saving of many \$\$'s under regular prices.

Place your order quickly. The offer is available only while stocks last.



Since winning the Van Cliborn international piano competition in 1981, Andre-Michel Schub has built a brilliant career as a soloist, having performed with most of the major concert orchestras. Here he performs works by Schubert, Chopin and Mendelssohn, all composed within a 20 year period (1822-1841). The recordings demonstrate not only Schub's virtuosity, but the remarkable versatility and diversity of the 'fantasy' notion. A must for the serious collector.

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5.00 EVENSONG FOR THE FIFTH SUNDAY IN LENT

Passion Sunday

Prepared and presented by Ann Ramsay

Stanford, C. (1852-1924). For lo, I raise up that bitter and hasty nation. Andrew Jarrett, treble; Brian Wilson, tenor; Leeds Parish Church Choir; Simon Lindley, director. Alpha APS 352

Balstow, E. (1874-1946). Lamentation. Salisbury Cathedral Choir; Jonathan Rees-Williams, organ; Richard Seal, conductor. BBC REC 323

Pergolesi, G. (1710-1736). Magnificat. Elizabeth Vaughan, soprano; Janet Baker, contralto; Ian Partridge, tenor; Christopher Keyte, bass; Choir of King's College, Cambridge; Academy of St Martin in the Fields; David Willcocks, director. Argo ZRG 505

Psalms nos 23, 46, 84, 15, 137. Choir of King's College, Cambridge. David Willcocks, organ and director. HMV CSD 3656

Gibbons, O. (1583-1625). O Lord in Thy wrath rebuke me not. Wells Cathedral Choir; Anthony Crossland, director. Alpha ACA 535

Davies, W. (1869-1941). Solemn melody. George Thalben-Ball, organ.

Various. Hymns: Dear Lord and Father of mankind; Alleluia, sing to Jesus; Blessed Jesus; Be Thou my guardian; Lift up your heads; Spirit of mercy; Thou whose almighty word. Temple Church Choir, London; George Thalben-Ball, organ and choirmaster. HMV ESD 7136 (2 above)

Walmesley, T. (1810-1856). Remember O Lord, what is come upon us. Royston Langdon, treble; Trevor Davies, Brian Wilson, tenors; Stephen Parham Connolly, Donald Bunce, basses; Leeds Parish Church Choir; Simon Lindley, director. Alpha APS 352

Brahms, J. (1833-1897). How lovely are Thy dwellings fair (1869).

Tompkins, T. (1575-1656). Anthems: O sing unto the Lord; My beloved spake. John Davies, Jonathan Nott, John Southall, Alan Fairs, soloists.

Day, E. (b1891). When I survey the wondrous cross (1914).

Mendelssohn, F. (1809-1847). I waited for the Lord (1840). John Davies, Jonathan Nott, soloists; Worcester Cathedral Choir; Donald Hunt, director (4 above). Abbey LPB 757

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

9.00 VERSIONS AND VARIATIONS

Prepared by John O'Connor

Rossini, G. (1792-1868). Nacqui all'affano . . . non piu mesta from *La Cenerentola*. Agnes Baltsa, soprano; Munich RO; Heinz Wallberg, conductor. HMV ASD 4279

Paganini, N. (1782-1840). Introduction and variations on theme Non piu mesta. Salvatore Accardo, violin; London PO; Charles Dutoit, conductor. DG 2530 900

Ponce, M. (1882-1948). Variations and fugue on Folia d'España. Aldo Minella, guitar. Orizzonte OCL 16245

Paganini, N. Variations di bravura on G string, on theme from Rossini's *Moses*. Salvatore Accardo, violin; CO of Europe; Franco Tamponi, conductor. HMV EL 270062

10.00 THE COMPOSER UNMASKED

Shostakovich, D. (1906-1975). String quartet no 7 in F sharp minor, op 108 (1960). Borodin Quartet. HMV SLS 879

Ten preludes, op 34 (1933). Lazar Berman, piano. DG 2531 096

String quartet no 8 in C minor, op 110 (1960). Borodin Quartet. HMV SLS 879

11.00 THE AMERICAN STRING QUARTET

Prepared by Bob Goodnow

Thomson, V. (b1896). String quartet no 7 (1932).

Sessions, R. (b1896). Second string quartet (1951).

Ives, C. (1874-1954). Scherzo (1903-14). Vox SVBX 5305

Kohon Quartet (all above)

Monday 6

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BIRTHDAY TRIBUTES

Prepared by Pat Bell

Spohr, L. (1784-1859). Clarinet concerto no 2 in E flat, op 57 (1810). Karl Leister, clarinet; Stuttgart RSO; Rafael Fruebeck de Burgos, conductor. CD Orfeo C088 201A

Rachmaninov, S. (1873-1943). Preludes nos 4 to 7, op 23 (1901-03). Vladimir Ashkenazy, piano. CD Decca 414 417-2

Tartini, G. (1692-1770). Violin concerto in E minor, D56. Uto Ughi, violin; I Solisti Veneti; Claudio Scimone, conductor. CD Erato ECD 88096

Sibelius, J. (1865-1957). Symphony no 7 in C, op 105 (1924). Helsinki PO; Paavo Berglund, conductor. CD EMI CDC 747 443 2

Heinichen, J. (1683-1729). Sonata and aria, Mille belve dalla selva, from *Diana sull'Elba* (1719). Ely Ameling, soprano; Hermann Baumann, James Ross, Ralf Goetz, horns; Leipzig Gewandhaus O; Kurt Masur, conductor. CD Philips 412 233-2

Castelnuovo-Tedesco, M. (1895-1968). Guitar concerto no 1 in D, op 99 (1939). Pepe Romero, guitar; Academy of St Martin in the Fields; Neville Marriner, conductor. CD Philips 416 357-2

11.00 FLUTE AND PIANO

Prepared by Sofia Boniecki

Doppler, F. (1821-1883) — **Doppler, K.** (1825-1900). Souvenir de Prague, op 24. Robert Aitken, Per Oien, flutes; Geir Henning Braaten, piano. BIS LP 145

Gariboldi, G. Fantasy on the themes of Don Carlo by Verdi. Severino Gazzeloni, flute; Bruno Canino, piano. Ricordi RCL 27049

Burton, E. Sonatina (1948). Keith Bryan, flute; Karen Keys, piano. Orion ORS 76242

de Micheli, V. (1825-1891). Carnival of Venice. Roberto Fabbricani, flute; Christine Rinaldo, piano. Italia ITL 70043

Dvorak, A. (1841-1904). Sonatina, op 100 (1893). Jean-Pierre Rampal, flute; John Steele Ritter, piano. CBS 74086

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

During today's programme featuring music from the 20s to the 80s we shall hear recordings by baritone saxophonist Gerry Mulligan, singer Billie Holiday and vibraphonist Lionel Hampton.

1.00 MONDAY MUSIC

Zoltan Szabo, cello and Erzsebet Marosszeky, piano

RECITAL RECORDED BY 2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street, on March 30.

2.00 AUSTRALIA WIDE Beginner's Guide to Music

Introduction to a series of eight programmes for Primary teachers and all interested listeners, looking at the basic ingredients from which music is made.

The series was prepared by Frances Dennis, Jan O'Connell and Betty Carson from the South Australian Education Dept. and is presented by Mike Spears from the Arts Education Team. Produced by Jane Wilson of 5UV Adelaide, with financial assistance from the Commonwealth Schools Commission Professional Development Programme.

Australian String Quartet

Produced and presented by Stuart Robison,
5UV-AM Adelaide

Beethoven, L. String quartet in D, op 18 no 3.
String quartet in E minor, op 59 no 2. William
Hennessy, Douglas Wieland, violins; Keith
Crellin, viola; Janis Laurs, cello (2 above). 60

From National Programme Service of the
PBAA

3.30 IN CHAMBER AND IN CONCERT HALL

Prepared by Annie Schweitzer

Cannabich, C. (1731-1798). Sinfonia in B flat.
Camerata Bern; Thomas Fuery, conductor.
Archiv 2565 129 17

Boccherini, L. (1743-1805). Sonata no 4 in A
for cello and basso continuo. Anner Bylsma,
Wieland Kuijken, baroque cellos; Hopkinson
Smith, baroque guitar. 12
RCA RL 30770

Bach, J. C. (1735-1782). Dies irae in C minor.
Bruna Rizzoli, soprano; Rena Garziotti,
contralto; Peter Monteanu, tenor; Lorenzo
Gaetani, bass; Coro Polifonico, Milan; O of the
Angelicum, Milan; Ruggiero Maghini,
conductor. 35
Schwann AMS 1519

Paisiello, G. (attrib.) (1740-1816). Concerto in
E flat for mandolin, strings and harpsichord.
Ugo Orlandi, mandolin; I Solisti Veneti;
Claudio Scimone, conductor. 12
Erato NUM 75248

Haydn, M. (1737-1806). Gradual for Holy
Innocents Day (1789) (words from Psalm
112). Krisztina Laki, Adrienne Csengery,
sopranos; Zsuzsa Nemeth, contralto; Gabor
Trajiler, organ; Girls Choir of Gyöer; Gyöer
PO; Miklos Szabo, conductor. 5
Budapest FX 12301

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Brahms, J. (1833-1897). Violin sonata no 2 in
A, op 100 (1886). David Oistrakh, violin;
Sviatoslav Richter, piano. 19
Melodiya C10 05003 4

Soler, V. (1754-1806). Canzonette. Teresa
Berganza, mezzo-soprano; Jose Miguel
Moreno, guitar. 16
Philips 411 030-1

Mozart, W. (1756-1791). Symphony no 39 in E
flat, K543 (1788). Berlin PO; Herbert von
Karajan, conductor. 25
DG 2531 137

Miserere, my maker (trans. Oboussier). Peter
Pears, tenor; Julian Bream, lute. 4
Decca SA 7

Rachmaninov, S. (1873-1943). Piano concerto
no 2 in C minor, op. 18 (1900). Tamas Vasary,
piano; London SO; Yuri Ahronovitch,
conductor. 36
DG 2530 717

Verdi, G. (1813-1901). At last I am with you
again from Aida (1871). Montserrat Caballe,
soprano; Fiorenza Cossotto, mezzo-soprano;
Plácido Domingo, tenor; Piero Cappuccilli,
baritone; New Philharmonia O; Riccardo Muti,
conductor. 13
HMV ASDZ 4270

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

8.00 MUSIC THAT'S BAND (54)

Prepared and presented by Owen Fisher

In this monthly series of band music on
2MBS-FM, the accent is on variety. Famous
bands will play marches, waltzes, tone poems,
hymns, transcriptions of classical works,
musical comedy, and there is even an odd
novelty number thrown in for good measure.

Suppe, F. (1819-1895). Overture: Morning,
noon and night. Brighthouse and Rastrick Band;
W. B. Hargreaves, conductor. 8
Polydor 583-047

Boyce, W. (1711-1779). Suite (trans. Howard
Cable). Frederic Mills, Ronald Romm,
trumpets; Graeme Page, French horn; Eugene
Watts, trombone; Charles Daellenbach, tuba. 13
RCA RCD 14574

Brubeck, D. Blue rondo a la Turk (arr. Kevin
Edwards). James Shepherd Versatile Brass;
Ray Woodfield, conductor. 4
Chandos BBR 1003

Howe, J. Brigade of Guards. Regimental Band
of the Scots Guard. 3
Fontana STL 5442

Berlioz, H. (1803-1869). The Judges of the
Secret Court (arr. Frank Wright). Black Dyke
Mills Band; David Loukes, conductor. 11
Chandos BBRD 1012

Rimmer, W. Waltz: River of pearls. Luton Band
(The Hatters); Albert Coupe, conductor. 4
Eros 8127

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul,
gospel, cajun and zydeco, with regular
specials on artists, bands and musical styles.

There's a weekly guide to the local blues and
R'n'B scene, and features on new releases, as
well as occasional live broadcasts from our
Studio C.

11.00 CROSSING THE DIVIDE

Schuetz, H. (1585-1672). Symphoniae sacrae,
op 6 nos 19, 20, 4, 11, 12 (1629). Les
Saqueboutiers de Toulouse. 18
Erato NUM 75234

Handel, G. (1685-1757). Organ concerto no 9
in B flat, op 7 no 3. Marie-Claire Alain, organ;
Jean-Francois Paillard CO; Jean-Francois
Paillard, conductor. 16
Erato STU 71097

Beethoven, L. (1770-1827). Piano sonata no 11
in B flat, op 22 (1800). Daniel Barenboim,
piano. 27
HMV SLS 79408

Telemann, G. (1681-1767). Overture and suite
(1733). Concerto Amsterdam. 23
Telefunken 6.35064 1

Reger, M. (1873-1916). Variations on a theme
of Telemann, op 134 (1914). Jorge Bolet,
piano. 31
Decca SXL 6969

Tuesday 7

1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music,
performance radio, sound performance and
radio theatre

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire
with time calls in between

9.00 RECITAL

Prepared by Elaine Hamilton

Haydn, J. (1732-1809). She never told her
love; Piercing eyes. Gregory Martin, baritone;
Norma Williams, piano. 6
Axent ARG 515

Schumann, R. (1810-1856). Dedication. Isador
Goodman, piano. 4
Philips 6508 002

Strauss, R. (1864-1949). Die Nacht; Ach weh
mir unglueckhaften Mann. Gregory Martin,
baritone; Norma Williams, piano. 5
Axent ARG 515

Liszt, F. (1811-1886). Hungarian rhapsody no
12 in C sharp minor. Isador Goodman, piano. 9
Philips 6508 002

9.30 SCORE READING

Baroque Music

2MBS-FM PRODUCTION

The more you see, the more you hear, and the
more you hear, the more you understand the
composer's craft

These score reading programmes move from
early music through the centuries to the
present day, observing period characteristics
and changes in instrumentation, notation,
textures and style as they occur in the score.
Texts to be used: *The Norton Scores*, edited
by Roger Kamien (1984) — Volume I *From
Gregorian Chant to Beethoven*.

10.30 THE PHILADELPHIA ORCHESTRA

Prepared by Bob Goodnow

Berlioz, H. (1803-1869). Faust excerpts. 12
CBS ODA 5055

Mendelssohn, F. (1809-1847). Violin concerto
in E, op 64. Isaac Stern, violin. 28
CBS GPS 8

Dvorak, A. (1841-1904). Symphony no 9 in E
minor, op 95 *New World*. 43
RCA ARL1 2949

Philadelphia O; Eugene Ormandy, conductor.
(all above)

12.00 YOUNG PERFORMERS

Victoria Rumsey, recorder

Eligible for Vogel's-2MBS Young Performers
Award

LIVE FROM 2MBS-FM

Vivaldi, A. (1678-1741). Concerto in C for
sopranino recorder. 12

Bach, J. S. (1685-1750). Sonata in F for treble
recorder. 7

Barsanti, F. (1690-1772). Sonata in C for treble
recorder. 7

Telemann, G. (1681-1767). Partita in G.

Staeps, H. Sonata in C minor for treble
recorder. 7

Holland, D. Star lights for descant recorder. 3

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76 CHAUDOS STREET
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76 CHANDOS STREET.
ST. LEONARDS.

1.00 THREE OF A KIND

Prepared by Ross Norton

Henze, H-W. (b1926). Telemanniana (1967). Berlin RSO; Gerd Albrecht, conductor. CD Schwann 11611 12

Brahms, J. (1833-1897). Variations on a theme of Haydn, op 56A (1873). Vienna PO; Leonard Bernstein, conductor. CD DG 410 032-2 20

Tchakovsky, P. (1840-1893). Mozartiana suite (1887). Moscow RSO; Vladimir Fedoseyev, conductor. Melodiya/HMV/WRC R 06910 23

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 ECHOES OF 1986 MUSIC FESTIVALS

Prepared by Ida Ferson

Giustini, L. (18th C). Sonata in G minor; Sonata X in F minor. Mieczyslaw Horszowski, fortepiano. Titanic Ti 78 24

Torelli, G. (1658-1709). Two sonatas in D for trumpet and strings.
Gabrieli, D. (1659-1690). Sonata no 4 in D for trumpet and strings. F Strings of Lucerne; Rudolf Baumgartner, conductor. Eurodisc Quadro 87 815 K 19

Giustini, L. Two sonatas: no IV in E minor; no VII in G. Mieczyslaw Horszowski, fortepiano. Titanic Ti 78 25

Vivaldi, A. (1678-1741). Concerto in E minor for cello, strings and continuo. Pierre Fournier, cello; F Strings of Lucerne; Rudolf Baumgartner, conductor. DG 2535 200 13

4.30 ANTONIO AND FRANCESCO SALIERI

Prepared by Annie Schweitzer

Salieri, A. (1750-1825). Double concerto in C (1774). Clementine Hoogendoorn, flute; Pietro Borgonovo, oboe; I Solisti Veneti; Claudio Scimone, conductor. 19

Salieri, F. (18th C). Sinfonia in B flat, *La Tempesta di Mare*. I Solisti Veneti; Claudio Scimone, conductor. Erato NUM 75257 (2 above) 10

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Serenade in D, K250, *Haffner* (1776). Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 416 154-1 57

Pergolesi, G. (1710-1736). Stabat Mater (1736). Margaret Marshall, soprano; Lucia Valentini-Terrani, contralto; London SO; Claudio Abbado, conductor. DG 415 103-1 42

Albinoni, T. (1671-1750). Adagio in G minor. CO of the Saar R; Karl Ristenpart, conductor. Erato/WRC S T 4285 9

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

Tour de force is the title of the featured recording on this evening's programme of mainstream to modern jazz.

This recording is a concert by three tenor saxophone players which was held in Toranomon Hall in Tokyo on August 11, 1981 and was broadcast live throughout Japan. It was the culmination of a month long tour partly in Europe, partly in the United States and partly in Japan. Al Cohn, Scott Hamilton and Buddy Tate are the three tenormen along with Cal Collins, guitar, Jake Hanna drums, Dave McKenna piano and Bob Maize bass.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues, featuring both compact discs and LPs.

10.00 DVORAK'S STRING QUARTETS

Prepared by Rosemary Catts

Dvorak, A. (1841-1904). String quartet no 12 in F, op 96 (1893). Prague String Quartet. DG 2740 177 25

Humoresques for piano, op 101 (1894). Rudolf Firkusny, piano. Candide CE 31070 22

String quartet no 13 in G, op 106; String quartet no 14 in G, op 105 (1895). Prague String Quartet (2 above). 37 32

DG 2740 177

Wednesday 8

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from now and then and from here and there

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MITSUKO UCHIDA PLAYS MOZART

Prepared by Ida Ferson

Mozart, W. (1756-1791). Piano concerto no 21 in C, K467. Mitsuko Uchida, piano. English CO; Jeffrey Tate, conductor. Philips 416 381-1 28

9.30

**POWER
POINT**

2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions.

Dame Roma Mitchell *DBE, QC*, former Supreme Court Judge and President of the Human Rights Commission is interviewed by Belinda Webster.

10.30 CONCERT HALL

Prepared by Ruth Warren

Schubert, F. (1797-1828). Excerpts from Rosamunde, D792 (1823): Ballet; Entre-Acte. Vienna PO; Karl Munchinger, conductor. Decca SXL 6748 12

Bach, J. S. (1685-1750). Toccata and fugue in D minor (1708-17). Virgil Fox, organ. RCA ARL1 0476 9

Hummel, J. (1778-1837). Concertino in G, op 73 (c1815). Martin Galling, piano; Berlin SO; C. A. Bunte, conductor. Turnabout TVS 34348 18

Beethoven, L. (1770-1827). Symphony no 7 in A, op 92 (1812). Marlboro FO; Pablo Casals, conductor. CBS SBR 235771 40

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

The famous *Diminuendo* and *Crescendo* in Blue with a short 'wailing interval' by tenor saxophonist Paul Gonsalves highlights this rare 1953 concert recording by Duke Ellington and his Orchestra at the Pasadena Civic Auditorium in California (Duke Ellington: The 1953 Pasadena Concert, GNP Crescendo GNP 9045)

The Bob Crosby crew in fine form on their second Camel Caravan Dixieland Music Shop broadcast on July 4, 1939. Joe Sullivan's piano is outstanding on his composition *Little Rock Getaway*.

Ellington. The tattooed bride (1953); *Diminuendo* in blue/*Crescendo* in blue; The hawk talks; Monologue.

W. C. Handy. St Louis blues. Duke Ellington and his Orchestra (all above). GNP Crescendo GNP 9045 (mono)

Lane-Loesser. The lady's in love (1939). **Arten-Koehler.** I've got the world on a string. **Sullivan.** Little Rock getaway.

Lawrence. If I didn't care.

Weeks-Wallace. Hindustan.

Mercer. Newsy-Bluesy ode to picnickers.

Brown-Freed. Pagan love song.

Bob Crosby and his Orchestra (7 above). *Giants of Jazz* GOJ 1032 (mono) (7 above)

1.00 FROM BOHEMIA

Featuring the Dvorak symphonies

Prepared by Audrey Manning

Jirovec, V. (1763-1850). Sinfonia concertante in G, op 14 (1792). Frantisek Cech, flute; Jiri Mihule, oboe; Jiri Formacek, bassoon; Bruno Beleik, violin; Frantisek Host, cello; Dvorak CO; Vladimir Valek, conductor. Supraphon 1110 3176 G 23

Dusseck, J. (1760-1812). Piano sonata in C minor, op 35 no 3. Stanley Hoogland, fortepiano. Philips 416 869-1 24

Kramer, F. (1759-1831). Clarinet concerto in E flat, op 36 (1803). Bohuslav Zahradnik, clarinet; Prague CO; Frantisek Vajnar, conductor. Supraphon 1110 2458 21

Dvorak, A. (1841-1904). Symphony no 6 in D, op 60 (1880). Philharmonia O; Andrew Davis, conductor. CBS IM 36708 43

3.00 HEARING THE DOTS

Prepared by Ben Thorn

Music Performed is a collective of (mainly) young Sydney composers. This programme presents music from workshops held during the last two years.

Thorn, B. (b1961). Esparto grass (1984). Synergy 2

Loader, S. Prelude (1985). Roland Chadwick, guitar. 4

Maclean, C. (b1958). Let all mortal flesh keep silence (1985). Gagliano Quartet. 12

Marcellino, R. Cathedrale (1985). Brass Ensemble; Abbott, conductor. Private recording (all above)

3.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

4.00 PRO ARTE

Prepared and presented by Einir Brunnkhorst

Dvorak, A. (1841-1904). Te Deum, op 103 (1892). Gabriela Benackova, soprano; Jaroslav Soucek, baritone; Prague P Ch; Czech PO; Vaclav Neumann, conductor. Pro Arte PAD 155 21

Martinu, B. (1890-1959). Piano concerto no 5 in B flat, H366 (1957). Ales Bilek, piano; Prague SO; Jindrich Rohan, conductor. Pro Arte PAL 1034 23

Dvorak, A. Psalm 149, op 79 (1879). Gabriela Benackova, soprano; Jaroslav Soucek, baritone; Prague P Ch; Czech PO; Vaclav Neumann, conductor. Pro Arte PAD 155 9

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

This programme is sponsored by UAP, France's national insurer, in the interests of fostering the diffusion of French language and arts in Australia.

UAP

Vivaldi, A. (1678-1741). Concerto no 3, op 8 *Autumn*. Zagreb Soloists; James Galway, flute and director. RCA VRL1 7125 12

Massager, A. (1853-1929). Excerpts from *Veronique*. Freda Betti, Martha Angelici, sopranos; Nadine Renaux; Camille Maurane, baritone; Raymond St Paul CH; Lamoureux Concert Association O; J. Gressier, conductor. EMI 2C 057-108401 13

Waldteufel, E. (1837-1915). Les folies. Musique Municipale de Compiègne; Guy Magny, conductor. Caliope CAL 1503 6

Strauss, J. (1827-1870). French polka, op 57 *The little mill*. Vienna PO; Willi Boskovsky, conductor. Decca D147 D2 3

Bizet, G. (1838-1875). Dans le ciel sans voile, from *The pearlfishers*. Ileana Cotrubas, soprano; Alain Vanzo, tenor; Paris N Opera T CH & O; Georges Pretre, conductor. EMI 2C 069-43477 5

Chopin, F. (1810-1849). Waltz no 1 in E flat. Peter Katin, piano. Decca VIV 13 6

Debussy, C. (1862-1918). Nocturne no 3. Women of Berkshire F Ch; Boston SO; Pierre Monteux, conductor. Time-Life STL 548 10

Massenet, J. (1842-1912). Je suis seul! Ah! Fuyez, douce image from *Manon*. Placido Domingo, tenor; London SO; Nello Santi, conductor. RCA LSC 3251 5

Bizet, G. Symphonic suite from *The fair maid of Perth*. Paris O; Daniel Barenboim, conductor. EMI 2C 069-02770 12

Giraud, A. Aubade au camp. Republican Guard Band. Barclay BA 215 3

Offenbach, J. (1819-1880). Letter song from *La perichole*. Joan Sutherland, soprano; New Philharmonia O; Richard Bonyng, conductor. Decca 410 129-1 4

Waldteufel, E. Dolores — waltz. National PO; Douglas Gamley, conductor. Decca VIV 32 7

Adam, A. (1803-1856). Excerpts from ballet, *Giselle*. Simon Streatfield, viola; London SO; Richard Bonyng, conductor. Decca AUS 1036 12

Verdi, G. (1813-1901). Drinking song from *La traviata*. Metropolitan Opera Ch & O; James Levine, conductor. WEA 250 320-1 3

Kaper, B. Theme from film *Lili*. RCA SO; Charles Gerhardt, conductor. RCA SR2S 3406 4

7.00 THE JOY-A-JAZZ

April Songbirds

Prepared and presented by Joya Jensen

Many of the great female jazz singers share April as a birth month. Tonight Joya presents some of them, including Ella Fitzgerald, Billie Holiday, Alberta Hunter, Carmen McRae, Ma Rainey and Bessie Smith.

8.00 OPERA OF THE MONTH

Prepared and presented by Audrey Manning

Handel, G. (1685-1759). *Alcina*, opera in three acts. Libretto by Marchi, from Ariosto's *Orlando Furioso*; first performed at Covent Garden 1735.

ALCINA, an enchantress: Joan Sutherland, soprano

RUGGIERO, a knight: Teresa Berganza, mezzo-soprano

BRADAMANTE, a lady: Monica Sinclair, mezzo-soprano

ORONTE, Alcina's commander: Luigi Alva, tenor

MORGANA, Alcina's sister: Graziella Sciutti, soprano

OBERTO, a youth: Mirella Freni, soprano

MELISSO, Bradamante's tutor: Ezio Flagello

George Malcolm, harpsichord continuo; London SO; Richard Bonyng, conductor. WRC 4669 70 71 162

Synopsis:

Act I, Scene 1: A deserted cove where Bradamante, disguised as her own brother, and Melisso, her tutor, have been cast ashore by a storm. They find they are in the realm of the mighty enchantress, Alcina. They meet Morgana, and the youth Oberto, who asks for news of his father, Astolfo, with whom he was shipwrecked.

Scene 2: Ruggiero, a knight, sings of his passion for Alcina. Alcina's commander warns him that Alcina is false and fickle, and that she turns her lovers into wild beasts and stones.

Act II, Scene 1: Alcina's richly appointed apartment. Ruggiero has reproached Alcina, and now pines for her. Melisso gives him a 'gem of truth' — a ring which once belonged to Angelica, the greatest sorceress of them all. The room is immediately transformed into a burning desert. Ruggiero renounces Alcina.

Scene 2: Alcina invokes a curse on Ricciardo to prove to Ruggiero that she does not love Ricciardo, and Ruggiero believes her. Later he repents his unfaithfulness to Bradamante who urges him to flee with her.

Scene 3: A subterranean chamber of magic. Alcina has heard that Ruggiero plans to escape and calls on the denizens of Hades for help. They refuse her and she throws her wand away in a temper. The act ends with the ballet of pleasant dreams and bad dreams and the combat between the two.

Act III, Scene 1: The entrance to the palace. Morgana vows that she loves Oronte, who does not return her love. Alcina prophesises that Ruggiero will return to her in fetters, and he need expect no sympathy from her.

Scene 2: The stage is set with cages of wild beasts. There is an urn, the receptacle of Alcina's magic powers, in the centre of the stage. When Ruggiero smashes the urn with his sword the entire scene is engulfed by the ocean. The rocks and wild animals change back into men. Among them is Astolfo, Oberto's father. The opera ends with dancing and rejoicing.

11.00 CHAMBER CONCERT

Prepared by Ruth Warren

Beethoven, L. (1770-1827). *Adelaide*, op 46 (1795; trans. Liszt). Grant Johannesen, piano. Pantheon FSM 12

Mozart, W. (1756-1791). Quartet in F, K168 (1773). Sequoia String Quartet. Nonesuch D 79026 13

Schubert, F. (1797-1828). Sonata in F minor, D625 (1818). Martimo Tirimo, piano. Saga 5469 25

Thursday 9

12.00 MIDNIGHT PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of now.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MUSIC OF THE MASTERS

Prepared by Ruth Warren

Strauss, R. (1864-1949). *Metamorphosen* (1945). Lausanne CO; Armin Jordan, conductor. Erato STU 71333 29

Schumann, R. (1810-1856). *Konzertstueck*, op 87 (1849). Peter Damm, Hermann Marker, Werner Pilz, Georg Bohner, horns; Gewandhaus O, Leipzig; Franz Konwitschny, conductor. Philips 6780 754 20

Saint-Saens, C. (1835-1921). Cello concerto no 1 in A minor, op 33 (1873). Pierre Fournier, cello; Monte Carlo Opera O; Josif Conta, conductor. Turnabout TV 34731 19

Rachmaninov, S. (1873-1943). *Symphony no 3* in A minor, op 44 (1936). National PO; Leopold Stokowski, conductor. Telefunken 6.42613 39

11.00 DAVID REEVES PLAYS

Associate Artist, Barry Shepherd

Prepared and presented by Elaine Hamilton

Bach, J. S. (1685-1750). *Prelude and fugue* in A minor, BWV551. BRC 076 9

Handel, G. (1685-1759). *Silent worship* from Ptolemy. Barry Shepherd, tenor. BSDR 001 7

Reeves, D. (b1943). *St John's tuba tune*.

Bach, J. S. *Vater unser* in Himmelreich. BRC 076 (2 above) 6

Franck, C. (1822-1890). *Panis angelicus*. Barry Shepherd, tenor. BSDR 001 6

Bach, J. S. *Wachet auf, ruft uns die Stimme*; *Nun danket alle Gott*, improvisations. BRC 076 9

Handel, G. *Ombra mai fu*, from *Serse*. Barry Shepherd, tenor. BSDR 001 6

Bach, J. S. *Toccata and fugue* in D minor, BWV565. BRC 076 9

David Reeves, organ (all above)

12.00 BERNSTEIN THE COMPOSER AND CONDUCTOR (2)

Prepared by Sofia Boniecki

Bernstein, L. (b1918). *Symphonic dances* from *West Side Story* (1960). Los Angeles PO. DG 2532 082 23

Serenade after Plato's Symposium (1954). Gidon Kremer, violin; Israel PO. DG 2531 196 30

Symphony no 2, Age of anxiety (1949). Philippe Entremont, piano; New York PO. Columbia MS 6885 37

Halil, nocturne for solo flute, string orchestra and percussion (1981). Jean-Pierre Rampal, flute; Israel PO. DG 2532 051 16

Leonard Bernstein, conductor. (all above)

Prelude, fugue and riffs (1949). Benny Goodman, clarinet; Columbia Jazz Combo. Columbia MS 6677 8

2.00 THE WINDS OF CHANGE

By courtesy of The Argus Music Company



Taverner, J. (c1495-1545). *Mater Christi sanctissima virgo* (c1530). 6

Tallis, T. (c1505-1585). *Sancte Deus, sancte fortis*. CRD 1072 (2 above) 6

Tye, C. (c1500-1573). *Peccavimus cum patribus nostris*. CRD 1105 12

Byrd, W. (1543-1623). *Tristitia et anxietas occupaverunt* (1589). CRD 1120 10

Choir of New College, Oxford; Edward Higginbottom, conductor. (4 above)

Tomkins, T. (1572-1656). *A sad pavan* for these distracted times (1649). Christopher Kite, virginal. Hyperion A 66067 3

Tye, C. *Mass: The western wind*. Choir of New College, Oxford; Edward Higginbottom, conductor. CRD 1105 25

Philips, P. (c1560-1628). *Pavan* (1580). Christopher Kite, virginal. Hyperion A 66067 3

Taverner, J. *Gloria; Credo*, from *Mass: The western wind*. CRD 1072 14

Tallis, T. *Magnificat; Nunc dimittis* (1575). CRD 1129 14

Byrd, W. *Vigilate, nescitis enim quando* (1589). CRD 1120 5

Choir of New College, Oxford; Edward Higginbottom, conductor. (3 above)

4.00 SOUNDS DELIGHTFUL

Handel and Bach

Prepared and presented by Ann Ramsay

Handel, G. (1685-1759). *Oboe concerto no 3* in G minor (c1703). Lothar Koch, oboe; Stuttgart CO; Karl Muenchinger, conductor. Decca SXDL 7549 9

Bach, J. S. (1685-1750). *Cantata, BWV211 Coffee*. Rosmarie Hofmann, soprano; Guy de Mey, tenor-narrator; Gregory Reinhart, bass; Linde Consort; Hans Martin Linde, director. EMI 1467 431 26

Handel, G. *The choice of Hercules* (1750). Arleen Auger, Venceslava Hruba-Freiberger, sopranos; Alain Zaeppfel, counter-tenor; Eberhard Buechner, tenor; University Leipzig Choir; Max Pommer, conductor. Pro Arte PAD 150 51

Bach, J. S. *Suite no 2* in B minor, BWV1067 (1721). Franz Liszt CO; Frigyes Sandor, conductor. Fidelio FL 3342 21

Handel, G. *Grand entree from Alceste* (1750); *Where'er you walk* from *Semele* (1743); *Sinfonia; Entrance of the Queen of Sheba* from *Solomon* (1748). Derek Wickins, oboe; E. Power Biggs, organ; Royal PO; Charles Groves, conductor. CBS M 30058 10

Bach, J. S. *Concerto in D minor, BWV1052* (1730-40). Maria-Joao Pires, piano; Guilbenkian Foundation CO; Michel Corboz, director. Erato/WRC R 10148 25

Handel, G. *Concerto in F* (1746-51); *Sonata from The triumph of time and truth* (1708); *Concerto in B flat* (1746-51). Royal PO; Charles Groves, conductor. CBS M 30058 19

7.00 CHARLES MINGUS' NEW TIJUANA MOODS

Prepared and presented by Martin Davidson

A recent double album contains both the original *Tijuana moods* and an alternate version recorded at the same sessions. Today we listen to the newly discovered alternate versions of these five pieces, all of which are longer. Those of you who are familiar with the original version (which was broadcast on this programme last January) will be in for a lot of surprises.

Duke, V. I can't get started (1957). Charles Mingus, double bass; Hampton Hawes, piano; Danny Richmond, drums. Jubilee/Columbia YS 7088 RO 6

Mingus, C. (1922-1979). *Dizzy moods*; *Ysabel's table dance*; *Tijuana gift shop*; *Los Mariachis* (1957). 38

Anderson-Grouya. *Flamingo* (1957). Charles Mingus, double bass; Clarence Gene Shaw, trumpet; Jimmy Knepper, trombone; Shafi Hadi, saxophones; Bill Triglia, piano; Danny Richmond, drums; Frankie Dunlop, percussion; Ysabel Morel, castanets (2 above). RCA Bluebird 5635 1 RB 7

8.00 ORIGINAL INSTRUMENTATION

Prepared and presented by Martin Davidson

Copland, A. (b1900). *Appalachian spring* (1944). Columbia CO; Aaron Copland, conductor. Columbia M 32736 33

Gershwin, G. (1898-1937). *Rhapsody in blue* (1924). Los Angeles PO; Michael Tilson Thomas, piano and director. CD CBS MK 39699 16

9.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Bruch, M. (1838-1920). *Romance for violin and orchestra*, op 42. Salvatore Accardo, violin; Gewandhaus O, Leipzig; Kurt Masur, conductor. Philips 9500 589 12

Schubert, F. (1797-1828). *String trio in B flat*, D581. Regis Pasquier, violin; Bruno Pasquier, viola; Roland Pidoux, cello. Harmonia Mundi HM 1035 21

Respighi, O. (1879-1936). *Suite: The birds*. Academy of St Martin in the Fields; Neville Marriner, conductor. HMV ASD 3327 19

10.00 THANKS FOR THE MEMORY (66)

Prepared and presented by Joe Neustadt

Trad. *Ich muss wieder einmahl in grinzend sein!* Irene Patay, soprano; Grinzinger Schrammeln. WRC V 2354 5

| | | |
|--|--|----|
| Strauss, J. (1825-1899). Die Fledermaus overture. Plovdiv PO; Russian Raytchev, conductor. Harmonia Mundi HMU 2 467 | | 9 |
| Strauss, R. (1864-1949). Closing scene from Salome. Gota Ljungberg, soprano; unnamed orchestra. Pearl GEMM 250/60 (mono) | | 10 |
| Mussorgsky, M. (1839-1881). Trepak from Songs and dances of death. Feodor Chaliapin, bass; orchestra conducted by Lawrence Collingwood. Seraphim 602-18 (mono) | | 6 |
| Puccini, G. (1858-1924). Love and music from Tosca. Joan Hammond, soprano; Halle O; Leslie Heward, conductor. HMV OXLP 7520 (mono) | | 5 |
| Schulenburg. Pusztá, fairy tale. George Boulanger and his ensemble. EMI 1C 178-31434/35 | | 4 |
| Trad. German university drinking song medley. Eric Kunz, baritone; Vienna State Opera Male Ch and O; Franz Litschauer, conductor. Vanguard VSD 731/32 (mono) | | 3 |
| Shelton, J. The gutter song from New Faces. Beatrice Lillie; Willi Irwin, piano. AEI 2103 | | |
| Strauss, J. Jr. St Petersburg quadrille. Berlin SO; Robert Stolz, conductor. BASF 29 21202-5 | | 5 |
| Straus-Korngold. Du bist mein traum from Song of love. Charles Kullmann, tenor; orchestra conducted by Otto Dobrindt. Preiser LV 255 (mono) | | 3 |
| Fall, L. (1873-1925). Today someone could be lucky with me. Hilde Gueden, soprano; Vienna State Opera O; Robert Stolz, conductor. Decca 414 176-1 | | 4 |
| 11.00 3.9.1 CANNIBALE 20th century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio . . . | | |
| IVAN PATACHIC: Musical Electro-Alchemy A selection of works by this comparatively lesser-known Hungarian electronic music composer. | | |
| 3.00 TILL DAWN Classical music to dispel the darkness | | |
| 6.00 EARLY MORNING MUSIC Shorter works from the classical repertoire with time calls in between | | |
| 9.00 WEDDING MUSIC Prepared by Sofia Boniecki | | |
| Mendelssohn, F. (1809-1847). Wedding march from A midsummer night's dream (1842). Bavarian Radio SO; Rafael Kubelik, conductor. Heliodor 2548 148 | | 5 |
| Berwald, F. (1796-1868). Country wedding, fantasy (1845). Erik Mohlin, Morgan Blaberg, organ. Proprius PROP 7869 | | 19 |
| Goldmark, C. (1830-1915). Rustic wedding symphony, op 26 (1876). Los Angeles PO; Jesus Lopes-Cobos, conductor. Decca SXDL 7528 | | 43 |
| Mozart, L. (1719-1787). Sinfonia in D <i>Peasant wedding</i> (1756). Ensemble Eduard Melkus. Archiv R 05481 | | 13 |
| Mozart, W. (1756-1791). Overture to Marriage of Figaro (1786). BBC SO; Colin Davis, conductor. Philips 6500 272 | | 4 |
| 10.30 AUSTRALIAN CONCERT HALL Prepared by Jeff Scholer | | |
| Vaughan Williams, R. (1872-1958). The Wasps overture. Queensland SO; Patrick Thomas, conductor. ABC L800 1 | | |
| Butterley, N. (b1935). Explorations. Ian Farr, piano; Sydney SO; Moshe Atzmon, conductor. Festival SFC 800 19 | | 27 |
| Douglas, C. (1903-1977). Five pastels for soprano, strings and celeste. Molly McGurk, soprano; Members of the West Australian SO; Georg Tintner, conductor. ABC RRCS 1467 | | 15 |
| Minkus, L. (1826-1917). La Bayadere (arr. Lanchbery). Sydney SO; John Lanchbery, conductor. HMV OASD 183425 | | 31 |
| 12.00 RECORD ROUND-UP By courtesy of EMI Records | | |
| Mozart, W. (1756-1791). Sonata in B flat, K570. Daniel Barenboim, piano. HMV EX 27 0327 3 | | 20 |
| Britten, B. (1913-1976). Suite on English folk tune: A time there was . . ., op 90 (1974). City of Birmingham SO; Simon Rattle, conductor. HMV EL 27 0263 1 | | 15 |
| Khachaturian, A. (1903-1978). Gayaneh, ballet suite (1939-42). Royal PO; Yuri Temirkanov, conductor. HMV EL 27 0109 1 | | 26 |
| Vaughan Williams, R. (1872-1958). Job, a masque for dancing (1930). London PO; Vernon Handley, conductor. HMV EMX 412056 1 | | 48 |
| 2.00 CHORAL SYMPHONIES Prepared and presented by Ray Byron | | |
| Strauss, R. (1864-1949). Death and transfiguration, op 24 (1889). Detroit SO; Antal Dorati, conductor. CD Decca 400 085-2 | | 22 |
| Rachmaninov, S. (1873-1943). Choral symphony, op 35 <i>The bells</i> (1910). Phyllis Curtin, soprano; George Shirley, tenor; Michael Devlin, baritone; Temple University Choirs; Philadelphia O; Eugene Ormandy, conductor. RCA ARL 1 0193 | | 36 |
| Mahler, G. (1860-1911). Symphony no 4 in G (1900). Kiri Te Kanawa, soprano; Chicago SO; Georg Solti, conductor. Decca 410 188-1 | | 54 |
| 4.00 AFTERNOON CONCERT Prepared and presented by Marie-Louise Stenstroem | | |
| Mozart, W. (1756-1791). Vesperae solennes de confessorio, K339. Kiri Te Kanawa, soprano; Elizabeth Bainbridge, contralto; Ryland Davies, tenor; Gwynne Howell, bass; John Constable, organ; London SO and Ch; Colin Davis, conductor. Philips 6500 271 | | 29 |
| Quantz, J. (1697-1773). Flute concerto in G. Simion Stanciu, pan-pipe; Lausanne CO; Armin Jordan, conductor. CD Erato ECD 88104 | | 16 |
| Beethoven, L. (1770-1827). Piano concerto no 4 in G. Vladimir Ashkenazy, piano; Vienna PO; Zubin Mehta, conductor. CD Decca 411 901-2 | | 36 |
| Ireland, J. (1879-1962). Concertino pastorale (1939). Boumemouth Sinfonietta; George Hurst, conductor. Chandos CBR 1020 | | 19 |
| Kinloch, W. Gaillard of the lang paven. Blackhall, A. Adué O desie of delyt. Lauder, J. My Lord of Marche paven. Scottish Early Music Consort; W. Edwards, director. CD Chandos CHAN 8332 | | 11 |

Friday 10

12.00 MIDNIGHT A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

2.00 STALKING THE NIGHTMARE Prepared by Terry Brown

Musique fantastique! Don't be lost in space . . . Come with us through a filmic time-tunnel from the paranoid 50s to the 50th Century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

LE COURRIER AUSTRALIEN

THE FRENCH MONTHLY NEWSPAPER

396 Kent St, Sydney 2000. Tel (02) 267 6930

6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstrom

Barrios, A. (1885-1944). Waltz, op 8 no 4; Cancion de la hilandera. Lina Boyd, guitar. CBS CB 331 6

Zelezny, L. (b1925). Piano trio (1966). Smetana Trio. Supraphon 1 11 1755 17

Bottesini, G. (1821-1889). Tarantella in A minor. Ludwig Streicher, bass; Norman Shetter, piano. Telefunken 6.42230 6

Spohr, L. (1784-1859). Double quartet in G minor, op 136 no 4 (1820). Academy of St Martin in the Fields Chamber Ensemble. Hyperion A 66142 26

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement. Among the artists to be heard tonight will be: The Benny Goodman Trio — with guests; The Rob McConnell Orchestra; Charlie Barnet's Band, with singer Lena Horne, and the Claire Fischer Quartet.

8.00 UNCLE SAM'S MUSIC BOOK

Songs of the Depression

Richard Rodgers wrote of the Great Depression that headlines seemed less burdensome if one could sing or hum through the storms. We heard Rudy Vallee, Shirley Temple, and such songs as *Brother, can you spare a dime* and *Life is just a bowl of cherries*.

8.30 MUSIC FROM ANKARA

By courtesy of the Turkish Consulate-General

Saygun, A. (b1907). Symphony no 1. Presidential SO; Gothard Lessing, conductor. TRT transcription 28

9.00 NEW MUSIC FROM CANADA

By courtesy of the Canadian Consulate-General

Schafer, M. (b1933). Sun. Elmer Iseler Singers. 10

Baker, M. (b1941). Seven wonders (1983). Maureen Forrester, contralto; Derek Bampton, piano. 12

Glick, S. (b1934). String quartet no 1 (1984). 24

Centre Disc CMC 14/1584 (3 above)

10.00 MUSIQUE OF SUNDRIE KINDES

John IV of Portugal. (1604-1656). Crux fidelis. Choir of King's College, Cambridge; Philip Ledger, conductor. HMV/WRC R 05812 2

de Cabezon, A. (1510-1566). Verso y kyries du cuarto tono. Padre Paulino Ortiz, organ. Hispavox HH/3 5

Guerrero, F. (1528-1599). Ave virgo sanctissima (1566). 11
Regina caeli laetare (1584). 15
Westminster Cathedral Choir; David Hill, conductor. Hyperion A66168 (2 above)

de Cabezon, A. Tiento no 10; Tiento no 9. Padre Paulino Ortiz, organ. Hispavox HH 3 21

Lobo, D. (c1565-1646). Requiem for eight voices (1621). William Byrd Choir; Gavin Turner, director. Hyperion A 66218 24

11.00 MUSIC AMONGST FRIENDS

Howells, H. (1892-1983). Oboe sonata (1942). Sarah Francis, oboe; Peter Dickinson, piano. Hyperion A 66206 20

Honegger, A. (1892-1955). String quartet no 1 (1917). Quartet of Geneva. Erato NUM 75101 25



Saturday 11

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 COLOURS OF THE KING

Guilmant and Widor

Guilmant, A. (1845-1911). Grand choeur triomphale in A, op 47 no 2. Christopher Herrick at the organ of Westminster Abbey. Hyperion A 66121 5

Widor, C. (1845-1937). Andante cantabile from Symphony no 4 in F, op 13 no 4. Nicolas Kynaston, at the organ of Royal Albert Hall. EMI CFP 153 5

Guilmant, A. March upon Handel's Lift up your heads op 15. Christopher Herrick, at the organ of Westminster Abbey. Hyperion A 66121 6

Widor, C. Andante sostenuto from Symphony no 9, op 70. Nicolas Kynaston at the organ of Royal Albert Hall. EMI CFP 170 6

Symphony no 8 in B, op 42 no 4. Nicolas Kynaston at the organ of Kreuzkirche Bonn. Mitra 16173 32



2MBS-FM

11.00 FELLOWSHIP OF AUSTRALIAN COMPOSERS

Martin Wesley-Smith

2MBS-FM PRODUCTION

Wesley-Smith, M. (b1945). For bass clarinet and tape (1983). Harry Sparnaay, clarinet. 11

Who killed Cock Robin (1979). University of Sydney Choir; Nicolas Routley, director. 15

Wife, knife and beaver (1984) 10
Excerpt from Shark hunting. Olivia Wesley-Smith, vocal. 10

Computer realisation, Martin Wesley-Smith. (2 above)

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Eddie Edwards, Nick LaRocca, Johnny Dodds, Lionel Hampton, Frank Turville, Gene Ammons, Bessie Smith.

3.00 DANCE IN AUSTRALIA

2MBS-FM PRODUCTION

A kaleidoscope of music and news from the dance world prepared and presented by Suzanne Davidson of the Australian Ballet, with Paul Maclay.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 PIANISTS OF RENOWN

Paul Badura-Skoda and friends in mostly Schubert concert

Prepared by Ida Ferson

Schubert, F. (1797-1828). Fantasy in C minor, D760, *Wanderer*; Allegretto in C, D915; *Wanderer* (1822-23). Paul Badura-Skoda, fortepiano. Astree AS 53 26

Divertissement a la hongroise in G minor for four hands, D818 (1824). Paul Badura-Skoda, Joerg Demus, fortepiano. Harmonia Mundi 29 29329-7 27

Mozart, W. (1756-1791). Piano concerto no 20 in D minor, K466 (1785). Paul Badura-Skoda, piano; North German Broadcasting SO; Wilfried Boettcher, conductor.
Europa 114 005 1 29

Schubert, F. Piano trio no 1 in B flat, D898. Alfred Cortot, piano; Jaques Thibaud, violin; Pablo Casals, cello.
Dacapo C 047-01 148 32

10.00 CHAMBER CONCERT

Prepared by Ruth Warren

Paganini, N. (1782-1840). Terzetto concertante in D for viola, guitar and cello (c1820). Jurgen Geise, viola; Luise Walker, guitar; Wilfried Tachezi, cello.
Turnabout TV 34322 26

Schubert, F. (1797-1828). String trio in B flat, D471 (1816-17). Bell'Arte String Trio.
Turnabout TVC 37011 28

11.00 BEETHOVEN

The Sonatas for Piano and Violin

Beethoven, L. (1770-1827). Sonatas for piano and violin: no 6 in A, op 30 no 1; no 7 in C minor, op 30 no 2 (1802). Vladimir Ashkenazy, piano; Itzhak Perlman, violin.
Decca 92 D3/D4 53



Sunday 12

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for relaxed weekend listening

9.00 A JOURNEY INTO FRANCE (2)

Prepared by Sofia Boniecki

Thiriet, M. (1906-1972). Flute concerto. Roger Bourdin, flute; French Radio & TV CO; Jean Doussard, conductor.
Barclay 995022 19

Saint-Saens, C. (1835-1921). Polonaise, op 77 (1886). Christian Ivaldi, Noel Lee, pianos.
Arion ARN 38800 11

Milhaud, D. (1892-1974). Le boeuf sur le toit (1918). Gidon Kremer, violin; London SO; Riccardo Chailly, conductor.
Philips 9500 930 15

Dutilleul, H. (b1916). First symphony (1951). French Radio & TV NO; Jean Martinon, conductor.
Barclay 995028 30

Sauguet, H. (b1901). Les forains, ballet (1945). Toulouse Capitot O; Michel Plasson, conductor.
EMI 1162201 28

Vierne, L. (1870-1937). Divertissement (1913); Cathedrale (1927). Pierre Moreau, organ.
Sel Classique 300 205 10

11.00 PAGNE LINGUA GLORIOSI

Prepared by Annie Schweitzer

des Pres, J. (c1445-1521). Missa pange lingua (1539). Boston Camerata; Joel Cohen, conductor.
Harmonia Mundi HM 5119 26

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE JAZZ MASTERS

Spike Hughes: 1930-1931
Prepared and presented by Alexander Craig

Bandleader, bass-player, composer and arranger Patrick 'Spike' Hughes is rightly famous for the fourteen remarkable three-minute performances made by his American Decca 'Negro Orchestra' (as then styled), in May 1933: Anton Crouch, 2MBS's pioneer broadcaster of vintage and classic jazz, offered a 'first', in playing all of them. The Hughes recordings with a British band, during the first two years of the 1930s, also deserve to be widely known: they reach a level of excellence rarely attained by any of the group's predecessors, contemporaries or successors on U.K. shellac discs. They have been increasingly prized by a large international underground of collectors and enthusiastically remembered by musicians. But only in the last two-and-a-half years has an LP reissue-programme begun — left entirely to the small and excellent Fountain/Retrieval label in England. The very best titles, however, have yet to appear, and today's **Jazz Masters** session previews sixteen, for your enjoyment. These come *entirely* from original Decca 78 rpm pressings which your compiler has retransferred and processed (though with nothing like the resources and the ability of a John R.T. Davies or a Robert Parker!). In the hour, as well as Hughes himself in his rhythm section, we can hear the following dozen outstanding players: Norman Payne, trumpet; Lew Davis and Jock Fleming, trombones; Sid Owen, clarinet and alto saxophone; Harry Hines, clarinet, alto and baritone saxophones; Billy Arnstell and Philip Buchel, alto saxophones; Buddy Featherstonehaugh ('Fanshaw'), tenor saxophone; Eddie Carroll and Gerry Moore, pianos; Alan Ferguson, guitar; Bill Harty, drums.

Various (1930-31). Spike Hughes and His Orchestra. Decca F-1910, F-1880, F-1906, F-2150, F-2114, F-2166, F-2193, F-2259, F-2323, F-2373. 50

1.00 A MUSE

Prepared by Rosemary Catts

Strauss, R. (1864-1949). Capriccio; Prelude (1942). Tasmanian SO String Sextet; Barry Tuckwell, conductor.
ABC L 38548 12

Hollier, D. (b1934). Musick's empire (1965). Raymond Myers, baritone; Sydney SO; Dobbs Franks, conductor.
Festival SFC 80024 25

Francaix, J. (b1912). The floral clock. Joseph Ortuso, oboe; Tasmanian SO; Joannes Roose, conductor.
ABC L 38548 16

Foster, G. (b1945). Rhapsody for piano and orchestra, War, peace, love. Grant Foster, piano; Sydney SO; Julian Lee, conductor.
HMV OASD 270353 20

3.00 REFLECTIONS

Prepared by Ross Norton

Sibelius, J. (1865-1957). Canzonetta, op 62 no 1 (1911). Gothenburg SO; Neeme Jarvi, conductor.
CD BIS 263 4

Come away, death (1909). Jorma Hynninen, baritone; Gothenburg SO; Jorma Panula, conductor.
CD BIS 270 3

Swan of Tuonela, op 22 no 2 (1893). Berlin PO; Herbert von Karajan, conductor.
CD DG 413 755-2 8

Tarrega, F. (1852-1909). Memories of the Alhambra. Pepe Romero, guitar.
CD Philips 411 033-2 5

Carler, E. (b1908). Elegy (1939). Los Angeles CO; Gerard Schwarz, conductor.
CD Nonesuch 79002-2 5

3.30 IN CHAMBER AND IN CONCERT HALL (1)

Prepared by Annie Schweitzer

Frescobaldi, G. (1583-1643). Canzon per due canti for recorder, violin, viola da gamba and harpsichord (1618). Linde Consort.
EMI 1C 063-30 110 3

Froberger, J. (1616-1667). Canzona no 4. Colin Tilney, harpsichord.
EMI 1C 063-30 936 6

Rosenmueller, J. (1619-1684). Sinfonia in D for two violins and baroque cello (1670). Members of Musica Antiqua Cologne.
EMI 1C 063-30 937 4

Delalande, M. (1657-1726). Psalm 50: Miserere mei Deus: (1704). La Grande Ecurie et la Chambre du Roi; Jean-Claude Malgoire, director.
CBS 74042 45

Niccolai, J. (1629-1685). Sonata fragment in B flat for violin (1682). Members of Musica Antiqua Cologne.
EMI 1C 063-30 937 5

Gabrieli, G. (1557-1612). Madrigal: Lieto godea sendo (1601). Konrad Ragossnig, lute; Eduard Mueller, harpsichord
EMI 1C 063-30 110 3

Zelenka, J. (1679-1745). Psalm 129: De profundis (1725). Westvlaams Vocal Ensemble; Patrick Peire; director; Musica Polyphonica; Louis Devos, director.
Erato STU 71462 13

Frescobaldi, G. Toccata (1614). Herbert van Hoever, violin; Michael Jappe, viola da gamba; Eduard Mueller, harpsichord.
EMI 1C 063-30 110 4

5.00 EVENSONG FOR PALM SUNDAY

Prepared and presented by Ann Ramsay

Lotti, A. (c1667-1740). Crucifixus.

Horsley. There is a green hill.

de Victoria, T. (1548-1611). O vos omnes qui transit per viam.

Morley, T. (c1557-1602). Nolo mortem peccatoris.

di Lasso, O. (1532-1594). Tristis es anima mea.

King John of Portugal (1605-1656). Crux fidelis.

de Victoria, T. Videte omnes populi.

Gibbons, O. (1583-1625). Drop, drop slow tears. Choir of King's College, Cambridge; Philip Ledger, conductor (all above).
HMV/WRC R 05812 24

Weelkes, T. (1575-1623). Hosanna to the Son of David. Wells Cathedral Choir; Anthony Crossland, director.
Alpha ACA 535 2

de Victoria, T. Pueri Hebraeorum. St Mary's Cathedral Choir, Sydney; David Russell, director.
EMI YPRX 2136 2

Anon. Psalm 78: Hear My law O My people. Choir of King's College, Cambridge; David Willcocks, director.
HMV CSD 3717 15

Bach, J.S. (1685-1750). O Jesu so meek, O Jesu so kind; Jesus is this dark world's light. Choir of King's College, Cambridge; David Willcocks, director
Argo ZK 67 5

Various. Hymns: When I survey the wondrous cross; All glory laud and honour. Hereford Cathedral Choir and Choral Society; Roy Massey, director.
Alpha ACA 534 8

Gregorian chant. Pueri Hebraeorum portantes.

de Victoria, T. Pueri Hebraeorum vestimenta.

Gregorian chant. Pueri Hebraeorum vestimenta.

Wingham, T. (1846-1893). Hymn: Vexilla regis prodeunt. London Oratory Choir; John Hoban, director. (4 above).
Abbey LPB 804 9

Mozart, W. (1756-1791). Die Schuldigkeit des ersten Gebotes, K35; La Betulia liberata, K118 (1766-67). Edith Mathis, soprano; Dresden State Choir; Hans Otto, organ; Bernhard Klee, conductor.
DG 2530 978 15

Bach, J.S. Jesu, priceless treasure. Choir of King's College, Cambridge; Bernard Richards, cello; Francis Baines, double bass; Simon Preston, organ; David Willcocks, director.
Argo ZK 67 27

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 A FEAST OF VIVALDI

Sponsored by the Australian Council of Chambers of Industry and Commerce of EEC countries
Tonight's programme is sponsored by the Italian Chamber of Commerce

Vivaldi, A. (1678-1741). Concerto in G for two mandolins. James Tyler, Robin Jeffrey, mandolins; English Concert; Trevor Pinnock, harpsichord and director.
Archiv 415 674-1 10

Concerto in C for two flutes. William Bennett, Lenore Smith, flutes; Academy of St Martin in the Fields; Neville Marriner, conductor.
Philips 6514 379 7

The four seasons, op 8. Simon Standage, violin; English Concert; Trevor Pinnock, harpsichord and director.
CD Archiv 400 045-2 37

9.00 VERSIONS AND VARIATIONS

Bach, J. S. (1685-1750). Fugue from sonata no 1 in G minor for violin, BWV1001 (1720). Shlomo Mintz, violin.
DG 413 811-1 6

Fugue in A minor, BWV1000. Gergely Sarkozy, lute.
Hungaroton SLPX 12157 6

Cantata, BWV12: Weinen, klagen, sorgen, zagen. Paul Esswood, alto; Kurt Equiluz, tenor; Max von Egmond, bass; Tolz Boys Choir; King's College Choir, Cambridge; Leonhardt Consort; David Willcocks, Gustav Leonhardt, directors.
Telefunken 6.35030-1 24

Liszt, F. (1811-1886). Variations on Bach's weeping, wailing, anguish and dread. Cyprien Katsaris, piano.
Telefunken 6.42787 15

10.00 THE COMPOSER UNMASKED (8)

Shostakovich, D. (1906-1975). Song cycle: From Jewish folk poetry, op 79 (1948). Nina Dorliak, soprano; Zara Doloukhanova, mezzo-soprano; Alexei Maslennikov, tenor; Dmitri Shostakovich, piano.
HMV RLS 721 25

String quartet no 9 in E flat, op 117 (1964). Borodin String Quartet.
HMV SLS 879 29

11.00 A SALZBURG DIVERTIMENTO
Prepared by Pat Bell

Mozart, W. (1756-1791). Divertimento in D, K334 (1779-80). Collegium Aureum Soloists. Harmonia Mundi 1C 065 99866 49

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 CARINIA CLASSICS
By courtesy of Carinia Records

Chausson, E. (1855-1899). Viviane, symphonic poem, op 5 (c1882). Basel SO; Armin Jordan, conductor.
Erato NUM 75253 12

Ireland, J. (1879-1962). Piano concerto in E flat (1930). Erik Parkin, piano; London PO: Bryden Thomson, conductor.
Chandos ABRD 1174 26

Leighton, K. (b1929). Suite, Veris gratia, op 9 (1950). Raphael Wallfisch, cello; George Caird, oboe; Royal Liverpool PO; Vernon Handley, conductor.
Chandos ABRD 1182 26

Tchaikovsky, P. (1840-1893). Symphony no 3 in D, op 29 (1875). Oslo PO; Mariss Jansons, conductor.
Chandos ABRD 1179 45

11.00 CLARA AND ROBERT SCHUMANN
Prepared by Bob Goodnow

Schumann, C. (1819-1896). Piano concerto no 1 in A minor, op 7. Michael Ponti, piano; Berlin SO; Volker Schmidt-Gertenbach, conductor.
Vox TV 331 038 21

Schumann, R. (1810-1856). Piano concerto in A minor, op 54. Byron Janis, piano; Minneapolis SO; Stanislaw Skrowaczewski, conductor.
Philips 6780 754 30

Schumann, C. Scherzo no 1 in D minor, op 10. Michael Ponti, piano.
Vox TV 331 038 4

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey
Today we shall hear two big bands led by men not renowned as big band leaders; Herb Pomeroy and Henry Mancini. Also the old-time tenor sax player Bud Freeman; 71 today.

1.00 MONDAY MUSIC

CONCERT RECORDED BY 2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street, Sydney on April 6, 1987.

Playmates Clarinet Quartet: Elizabeth Kelvin, Elizabeth Lim, Joern Harris, Richard Rourke.

2.00 AUSTRALIA WIDE Beginners Guide to Music

Programme 2: Rhythm: Adelaide Chamber Orchestra

Produced and presented by Lawrence Hayes, 5UV-AM, Adelaide

This series of eight programmes for Primary teachers and all interested listeners looks at the basic ingredients from which music is made.

The series was prepared by Frances Dennis, Jan O'Connell and Betty Carson from the South Australian Education Dept. and is presented by Mike Spears from the Arts Education Team. Produced by Jane Wilson of 5UV Adelaide, with financial assistance from the Commonwealth Schools Commission Professional Development Programme.

Beethoven, L. (1770-1827). Overture to The Creatures of Prometheus.

Jolivet, A. (1905-1974). Harp concerto. Alice Giles, harp; Andrew Green, conductor.

Mozart, W. (1756-1791). Piano concerto in B flat, K450. Lance Dossor, piano; Brenton Langbein, conductor.

Adelaide CO (3 above).
From the National Programme Service of the PBAA

3.30 MUSIC FROM THE 18th CENTURY

Prepared by Ruth Warren
Pleyel, I. (1757-1831). Sextet in E flat. Etienne Bardon, Marcel Weisanto, clarinets; George Delvigne, Gerald Rabu, horns; Christian Muratet, Gilbert Charvet, bassoons.
Erato STU 71278 24

Benda, F. (1709-1786). Flute concerto in F minor. Mikael Helasvu, flute; Helsinki CO; Jukka-Pekka Saraste, conductor.
BIS LP 268 18

Pleltain, D. (1754-1833). Violin concerto in G. Liege Soloists; Gary Lemaire, conductor.
Oryx EXP 48 17

Mozart, W. (1756-1791). Symphony no 35 in D, K385 *Haffner* (1782). Philharmonia Hungarica; Peter Maag, conductor.
Turnabout TVS 34340 18

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Schubert, F. (1797-1828). Ellen's songs, D837. Jessye Norman, soprano; Irwin Gage, piano. Philips 6500 412 18

Bruckner, A. (1824-1896). Symphony no 8 in C minor *Apocalyptic* (1887). Berlin PO; Herbert von Karajan, conductor. HMV SXDW 3024 88

Saint-Saens, C. (1835-1921). Softly awakes my heart from Samson and Delilah (1877). Marilyn Horne, mezzo-soprano; Monte Carlo PO; Lawrence Foster, conductor. Erato NUM 75710 7

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk to The Bird*

8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbek

Lehar, F. (1870-1948). Maedel klein, Maedel fein (Count of Luxembourg). Telefunken 6.21365 3

Puccini, G. (1858-1924). Che gelida manina from La Boheme (1896). Eurodisc 610288-231 5

Donaudy, S. (1879-1925). O del mio amato ben. Pearl GEMM 290 4

Bizet, G. (1838-1875). From the depths of the temple from The pearl fishers. Philips 6747 404 8

Purcell Cockram, E. (d1923). Passing by. Pearl GEMM 237 3

Rasbach-Kilmer, Trees. EMI AX 701224 2

Lehman, L. Ah, moon of my delight. EMI EL 27 0517 1 5

Puccini, G. Nessun dorma from Turandot (posth 1926). EMI EG 29 0979 1 4

Donizetti, G. (1797-1828). Spirto gentile from La favorita (1840). Rubini GV 506 4

Humperdinck, E. (1854-1921). Excerpt Act I, Koenigskinder (1910). EMI 1C 157-30 698/700 Q 6

Verdi, G. (1813-1901). Oh tu che in seno agli angeli from La forza del destino (1862). Philips 6747 193 3

Sieczynski, R. Vienna, city of my dreams. CD EMI CDC 7 47398-2 5

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Handel, G. (1685-1757). Organ concerto no 8 in A, op 7 no 2. Marie-Claire Alain, organ; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Erato/STU 71097 13

Schuetz, H. (1585-1672). Symphoniae sacrae, op 6 nos 7,8,16,17,18 (1629). Les Saqueboutiers de Toulouse. Erato NUM 75234 16

Beethoven, L. (1770-1827). Piano sonata no 12 in A flat, op 26. Daniel Barenboim, piano. HMV SLS 79411 23

Tchaikovsky, P. (1840-1893). String quartet no 2 in F, op 22 (1875). Borodin String Quartet. Melodiya/HMV ASD 3026 35

Telemann, G. (1681-1767). Quartet in E minor (1733). Concerto Amsterdam members. Telefunken 6.35064 2 9

Bach, J.C. (1735-1782). Symphonies: op 3 no 3 in E flat; no 4 in B flat (1765). Academy of St Martin in the Fields; Neville Marriner, director. Philips 9502 001 17

Tuesday 14

1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content.

The programme includes: interviews; artist profiles and specials on local and visiting performers and writers; specials on other well-known and/or interesting performers and writers; musical documentaries; contemporary pop music which reflects folk roots; Australian poetry from anonymous and contemporary poets; interviews and readings of Australian poets.

3.00 TILL DAWN

Classical music to dispel the darkness

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 SEGOVIA AND LAGOYA IN CONCERT

Prepared by Ruth Warren

Sor, F. (1778-1839). Introduction and variations. Alexandre Lagoya, guitar. CBS D 37787 9

Samazeuil, G. (1877-1967). Serenata. Andres Segovia, guitar. Durium S 40 073 4

Carcassi, M. (1792-1853). Au clair de la lune, op 7. Alexandre Lagoya, guitar. CBS D 37787 8

9.30 SCORE READING

Baroque Music

2MBS-FM PRODUCTION

The more you see, the more you hear, and the more you hear, the more you understand the composer's craft.

These score reading programmes move from early music through the centuries to the present day, observing period characteristics and changes in instrumentation, notation, textures and styles as they occur in the score. Texts to be used: *The Norton Scores*, edited by Roger Kamien (1984) — Volume I *From Gregorian Chant to Beethoven*.

10.30 THE PHILADELPHIA ORCHESTRA

Prepared by Bob Goodnow

Hindemith, P. (1895-1963). Concert music for strings and brass, op 50 (1930). HMV ASD 3743 17

Tchaikovsky, P. (1840-1893). Violin concerto in D, op 35. Isaac Stern, violin. CBS GPS 8 33

Saint-Saens, C. (1835-1921). Symphony no 3 in C minor, op 78. CBS ODA 5149 34

Philadelphia O; Eugene Ormandy, conductor. (all above)

12.00 BOLET — THE GREAT ROMANTIC (5)

Prepared by Pat Bell

Liszt, F. (1811-1886). Four transcendental studies nos 1 to 4, S139 (1851). CD Decca 414 601-2 18

Consolations, S172 (1849-50). CD Decca 417 523-2 18

Danse macabre, S126 (1849, rev 1853-59). London SO; Ivan Fischer, conductor. CD Decca 414 079-2 16

Liebesträume — three nocturnes, S541 (c1850). CD Decca 410 115-2 16

Ballade no 2 in B minor, S171 (1853). CD Decca 411 803-2 14

Jorge Bolet, piano (all above)

1.30 PIANO INTERLUDE

Prepared by Sofia Boniecki

Szymanowski, K. (1882-1937). Etudes, op 4 nos 1 and 3. (1902). Felicia Blumental, piano. Unicorn RHS 347 9

Saint-Saens, C. (1835-1921). Variations on a theme of Beethoven, op 35 (1874). Christian Ivaldi, Noel Lee, pianos. Arion ARN 38800 18

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 ECHOES OF 1988 MUSIC FESTIVALS: G. B. Pergolesi — Musica sacra et profana

Prepared by Ida Ferson

Pergolesi, G. (1710-1736). Sinfonia in F for cello and strings. Michael Flaksman, cello. 7

Attrib. Pergolesi. Flute concerto in D. Robert Dohn, flute; Wuerttemberg CO; Joerg Faerber, conductor. (2 above) Vox SVBX 5154 10

Missa Romana in F (1734). Montserrat Benedictine Choir; Collegium Aureum; Ireneu Segarra, director. Harmonia Mundi 21230 38



4.00 MUSIC FOR STRINGS

Prepared by Ruth Warren

Tchaikovsky, P. (1840-1893). Pezzo capriccioso, op 62 (original version 1876, rev. 1887). Raphael Wallfisch, cello; English CO; Geoffrey Simon, conductor.
Chandos ABRD 1080 7

Krumpholtz, J-B. (1745-1790). Harp concerto no 6. Lily Laskine, harp; Jean-Francois Paillard O; Jean-Francois Paillard, conductor.
Erato STU 70192 20

Saint-Saens, C. (1835-1921). Introduction and rondo capriccioso, op 28 (1870). Pierre Amoyal, violin; New Philharmonia O; Vernon Handley, conductor.
Erato STU 70985 9

Rossini, G. (1792-1868). String sonata no 1 in G (1804). Academy of St Martin in the Fields; Neville Marriner, conductor.
Decca VIV 49 12

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, L. (1719-1787). Mass in C (1760). Arleen Auger, soprano; Gabriele Schreckenbach, contralto; Horst Laubenthal, tenor; Barry McDaniel, baritone; St Hedwig's Cathedral Choir and Cathedral O Berlin; Roland Bader, conductor.
Schwann AMS 3537F 52

Brahms, J. (1833-1897). Violin concerto in D, op 77 (1879). Christian Ferras, violin; Berlin PO; Herbert von Karajan, conductor.
DG 2535 353 41

Handel, G. (1685-1759). Concerto no 4 in F, op 4 (1738). Herbert Tachezi, organ; Concentus Musicus Vienna; Nikolaus Harnoncourt, conductor.
Telefunken LCO 366 13

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

The featured musician this evening is Sam Most. Although born in Atlantic City, New Jersey, he was raised in New York City and it was there that he began his professional career. He is featured here on flute and tenor although equally at home on clarinet and the other saxophones.

The title of the Catalyst recording of 1976 is *But beautiful*.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 CHAMBER MUSIC

Mozart to Bartok

Prepared and presented by Ray Byron

Mozart, W. (1756-1791). String quartet no 17 in B flat, K458 HUNT (1784). Alban Berg Quartet.
Telefunken CD 8.43055 28

Beethoven, L. (1770-1827). Trio in B flat, op 11 (1797). Music Group of London.
ASV ACA 1005 22

Schumann, R. (1810-1856). Andante and variations for two pianos, two cellos and horn (1843). Toni Grunschlag, Rose Grunschlag, pianos; Richard Harand, Gunther Weiss, cellos; Walter Tombock, horn.
Turnabout TV 34204 18

Milhaud, D. (1892-1974). Sonata for flute, oboe, clarinet and piano (1918). Aurele Nicolet, flute; Heinz Holliger, oboe; Eduard Brunner, clarinet; Oleg Maisenberg, piano.
Orfeo S060831A 19

Britten, B. (1913-1976). String quartet no 2 in C, op 36. Amadeus String Quartet.
Decca SXL 6893 28

Wednesday 15

MIDNIGHT

12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab . . .)

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a speciality . . .

1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues, jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musicians' increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).

The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer . . .

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 GUITAR INTERLUDE

Prepared by Ruth Warren

Sor, F. (1778-1839). O cara armonia from The magic flute by Mozart. Alexandre Lagoya, guitar.
CBS D 37787 8

Villa-Lobos, H. (1887-1959). Prelude no 3 in A minor (1940). Julian Byzantine, guitar.
HMV FC 155 7

Albeniz, I. (1860-1909). Asturias (1886) (trans. M. Dintrich). Michel Dintrich, guitar.
Forlane UM 3515 8

9.30

POWER POINT

2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions.

Stuart Challender, Principal Guest Conductor, Sydney Symphony Orchestra, is interviewed by Belinda Webster.

10.30 SPOHR, PAGANINI INTERLUDE

Prepared by Ruth Warren

Spohr, L. (1784-1859). Trio in F for guitar, violin and viola. Juan Pastor, guitar; Erno Sebastyen, violin; Heidrun Ganz, viola.
Schwann VMS 1035 7

Paganini, N. (1782-1840). Sonata Varsavia (1829). Salvatore Accardo, violin; European CO; Franco Tamponi, conductor.
EMI 27 00631 15

11.00 ST LUKE PASSION

Prepared by Pamela Linnett

Schuetz, H. (1585-1672). St Luke passion. Hedy Graf, Rosemary Fabian, sopranos; Johanna Munch, Verena Hitzig, contraltos; Jan Jenzer, Hans Dietiker, tenors; Marc Stehle, Willy Lichtensteiger, Ronald Bisegger, bass.
Amadeo AVRS 19022 ST 53

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

The second side of the rare recordings by Duke Ellington of this 1953 concert (Duke Ellington: The 1953 Pasadena Concert) is not as good as the first; too many vocals but Perdido, with a guest appearance by former bassist Oscar Pettiford almost makes up for it.

Thesaurus transcriptions by pianist Claude Thornhill's best band recorded in April and May of 1948 during the second AFM recording ban. Material ranges from Gil Evans' bop arrangement of *Anthropology* to the dreamy ballad *Baia*. Soloists include Lee Konitz, alto; Danny Polo, clarinet; Gerry Mulligan, baritone. (Claude Thornhill/1948: *The song is you*. Hep 17).

Ellington. VIP's boogie; Jam with Sam (1953). **Youmans-Rose-Eliscu.** Without a song.

Ellington. Do nothing till you hear from me; Street blues.

Ellington-Tizol. Perdido.

Ellington. Ellington medley.

Duke Ellington and his Orchestra (all above). GNP Crescendo GNP 9045 (mono)

Gillespie-Parker. Anthropology (1948).
Barroso. Baia.
Tchaikovsky. Arab dance.
Williams-Williams. Royal garden blues.
Burke-van Heusen. Polka dots and moonbeams.
Caesar-Youmans. Sometimes I'm happy.
Well-Anderson. September song.
Wallington. Godchild.
 Claude Thornhill and his Orchestra (8 above).
 HEP 17 (mono) (8 above)

1.00 FROM BOHEMIA

Featuring the Dvorak symphonies

Prepared by Audrey Manning

Dvorak, A. (1841-1904). Slavonic dances: no 1 in C; no 2 in E minor (1878). Czech PO; Václav Neumann, conductor.
 Supraphon 38C37 7491 9

Novak, V. (1870-1949). South Bohemian suite (1936-37). Czech PO; Frantisek Vajnar, conductor.
 Supraphon 1110 3406 30

Dvorak, A. Piano quintet in A, op 81. Stephen Bishop, piano; Members of the Berlin P Octet.
 Philips 6500 363 31

Symphony no 7 in D minor, op 70 (1885). Vienna PO; Lorin Maazel, conductor.
 CD DG 410 997-2 39

3.00 HEARING THE DOTS

Prepared by Benjamin Thorn

Music Performed is a collective of (mainly) young Sydney composers. This programme presents music from workshops held during the last two years.

Hill, F. (b1948). Alarms and excursions (1985). Brass Ensemble; Abbott, conductor. 5

Thorn, B. (b1961). White lines (1983). Gagliano Quartet. 12

Ahearn, M. (b1962). Sonata (1985). Philip Moran, guitar. 6
 Private recordings (all above)

3.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

4.00 PRO ARTE

Prepared and presented by Einir Brunchhorst

Tchaikovsky, P. (1840-1893). The seasons, op 37B (1876).
 Dell'Arte DBS 7003 36

Liszt, F. (1811-1886). Les funérailles (1849). Quintessence 3 PC 3704 12.

Earl Wild, piano. (both above)

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Trad. Trumpet echo. Slavko Avsenik and his original Oberkrainers.
 Telefunken TST 77907 3

Rimsky-Korsakov, N. (1844-1908). Procession of the nobles, from Mlada. Bolshoi TO; Mark Ermler, conductor.
 WRC R 06039 5

Parry, H. (1848-1918). Jerusalem. Ambrosian Singers; John McCarthy, director.
 CD Polydor 800 020-2 3

Sousa, J. (1854-1932). El capitan; National fencibles. Coldstream Guards Band; Trevor Sharpe, conductor.
 EMI 8177 8

Liszt, F. (1811-1886). Hungarian fantasia. Ozan Marsh, piano; Boston Pops O; Arthur Fiedler, conductor.
 Time-Life STL 567 15

Vaughan Williams, R. (1872-1958). Fantasia on Greensleeves. Philadelphia O; Eugene Ormandy, conductor.
 CBS MX 216253 5

Verdi, G. (1813-1901). Quel vecchio maledivame! Signor? Va, non ho niente, from Rigoletto. Robert Allman, baritone; Neil Warren-Smith, bass; Sydney SO; Eric Clapham, conductor.
 ABC AA 9059 5

Dvorak, A. (1841-1908). Slavonic dance no 2 in E minor, op 72. Boston SO; Erich Leinsdorf, conductor.
 Time-Life STL 554 5

Honegger, A. (1892-1955). Pacific 231. Swiss Romande O; Ernest Ansermet, conductor.
 Decca VIV 34 6

Puccini, G. (1858-1924). Oh! Sarò la più bella, from Manon Lescaut. Leontyne Price, soprano; Plácido Domingo, tenor; London SO; Nello Santi, conductor.
 Time-Life STL 569 10

Zeller, C. (1842-1898). Sei nicht bos, from Der Obersteiger. Elisabeth Schwarzkopf, soprano; Philharmonia O; Otto Ackermann, conductor.
 WRC R 06192 4

Addinsell, R. (1904-1977). Warsaw concerto, from Dangerous moonlight. Maryan Rawicz, Walter Landauer, pianos.
 Decca VIV 5 7

Lincke, C. Gavotte Pavlova. London SO; Richard Bonyngue, conductor.
 Decca AUS 1039 9

Strauss, J. (1825-1899). Be embraced, all ye millions, op 443. Vienna Jeunesse Choir; Vienna SO; Alois Melichar, conductor.
 RCA X2RS 9758 11

Puccini, G. Love duet, from Tosca. Zinka Milanov, soprano; Jussi Björling, tenor; Rome Opera House O; Erich Leinsdorf, conductor.
 RCA RDES 2245 6

7.00 THE JOY-A-JAZZ

The Boswell Sisters

Prepared and presented by Joya Jenson

Connie, Helvetia and Martha Boswell, billed as the vocal trio, The Boswell Sisters, were among the most popular broadcasting and recording artists in America in the first half of the decade of the 1930s, and forsook the scene abruptly in 1936 at the height of their fame, with Connie, however, continuing a solo career for many years afterwards.

Tonight Joya features the splendid harmonising of these swinging sisters, playing tracks from their album, *The Boswell Sisters: Okay, America!* (Jass Records JASS ONE — Lamkin Records).

Among the songs are *Was that the human thing to do?* and *We just couldn't say goodbye*, and standouts in the personnel of the backing orchestras are Bunny Berigan, Tommy and Jimmy Dorsey, Joe Venuti, Eddie Lang and Manny Klein.

8.00 KOENIGSKINDER

Prepared and presented by Alison Gyger

Humperdinck, E. (1854-1921). Koenigskinder, opera in three acts (1894-1908). Libretto by Ernst Rosmer (Elsa Bernstein). First performed at the Metropolitan Opera, New York, 10 December, 1910.

KING'S SON: Adolf Dallapozza, tenor
GOOSEGIRL: Helen Donath, soprano
MINSTREL: Hermann Prey, baritone
WITCH: Hanna Schwarz, contralto
WOODCUTTER: Karl Ridderbusch, bass
BROOM-MAKER: Gerhard Unger, tenor
HIS DAUGHTER: Brigitte Lindner, soprano

INNKEEPER: Gunter Wewel, bass
HIS DAUGHTER: Heidrun Ankersen, mezzo-soprano
STABLE GIRL: Ortrun Wenkel, contralto
TAILOR: Friedrich Lenz, tenor
OLDEST COUNCILLOR: Theodor Nicolai, baritone

GATEKEEPERS: Paul Hansen, baritone
 Peter Schraner, baritone

WOMAN: Gudrun Greindl-Rosner, contralto
 Bavarian R CH; Tolz Children's Choir; Munich RO; Heinz Walberg, conductor.
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Synopsis:

Act I: The goosegirl has been brought up by a witch, whom she thinks is her grandmother, in a wood far from the world of men, up in the mountains. The witch makes the goosegirl help her to make a loaf of bread on which she puts a spell which will preserve it and make it deadly to anyone who eats it. She then hides it in the hut. When the witch goes off to look for toadstools, the girl makes herself a crown of twigs and admires herself in the stream, where she is found by the King's Son, who has come over the highest mountain after running away from the palace to see the world. The girl's crown of twigs blows off and the prince keeps it, despite her objections. When she refuses the golden crown he offers in exchange, he throws it down. They agree to run away together, but the girl finds her feet rooted to the spot and the prince, thinking she has rejected him, angrily says that she will only see him again when a star falls in the closed bud of a lily she has been tending. He goes. Hearing the witch returning, the girl picks up the crown and hides it by putting it round the neck of one of her geese. Learning that she has seen a man, the witch puts a triple spell on her so she will never leave the wood, and when she hears the voice of a minstrel approaching the house, shuts the girl in her room. The minstrel has helped to guide the broom-maker and the woodcutter who have come to ask the witch who should be the next king, as the old king has just died. She tells them that the first person to enter the city gate at the stroke of midday the following day will be king. The broom-maker and the woodcutter leave, angry at having to share the reward with the minstrel, but he is not interested in the reward and returns to the hut, where he has been captivated by the sight of the goosegirl peering out of her window. He makes the witch let her out. When the girl tells him she has seen the prince, he asks her to help search for him, and promises that she will marry the prince. The witch derides this and reveals that the girl is the daughter of a man hanged for murder, and the hangman's daughter, conceived on the night before the execution. The girl grieves for their suffering and the minstrel declares that they were royal in their sorrow and so the goosegirl is herself royal. The witch refuses to let her go and the minstrel tells her she must find the strength in herself, so she reclaims the crown from the goose and prays for a sign, which comes in the form of a star falling into the flower, which opens, and the girl runs off.

Act II: The king's son arrives in the city. The daughter of an innkeeper makes advances to him and is rejected. When he tries to leave the city, he finds himself held back by the magic power of the crown of twigs and, penniless, accepts the job of swineherd to the innkeeper. The broom-maker and his 13 children and the woodcutter appear. One of the children befriends the prince and teaches him a children's game. When the woodcutter starts to tell the town councillors about their arduous journey to the witch, the prince laughs at his lies and then arouses the anger of the broom-maker by deriding his idea of an ideal king — no more than a puppet in the eyes of the idealistic prince. The crowd turns on him, but he is saved by the town clock striking 12, and the arrival of the goosegirl, wearing the crown and followed by the minstrel. He greets her joyfully, but the crowd refuses to recognise her or him as royal. The minstrel is seized and imprisoned when he

tries to defend them and the girl and the prince are driven away, only the broom-maker's daughter believing that they are royal.

Act III: It is winter. The minstrel who has had his leg broken and been driven out of the town, now lives in the witch's hut, the witch having been burnt. The woodcutter and broom-maker arrive, with the children, who want the minstrel to help them look for the royal children. The broom-maker and woodcutter move into the hut and the minstrel and children set off. The prince and the goosegirl arrive, lost, starving, cold and exhausted. When the woodcutter refuses to give them food, the prince, despite the objections of the goosegirl, offers his crown and the broom-maker gives them the loaf of bread baked by the witch, but refuses them shelter. They eat the bread and lie down in the snow where they are found dead by the returning minstrel and children. The minstrel sings his last song in their honour and he and the children mourn the royal children.

10.30 LISZT AND CHOPIN INTERLUDE

Keyboard Rarities

Prepared by Ruth Warren

Liszt, F. (1811-1886). Four little piano pieces (1865-76). Reinbert de Leeuw, piano. Telefunken 6.42489

Chopin, F. (1810-1849). Allegro de concerto in A, op 46 (1841). Angela Lear, piano. Pearl SHE 544

11.00 SCHUBERT

Prepared by Alice Barton

Schubert, F. (1797-1828). Die Advocaten, D37. Peter Schreier, tenor; Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. DG 2530 361

The shepherd on the rock, D965 (1828). Margaret Price, soprano; Jack Brymer, clarinet; James Lockhart, piano. Axis 7011

Trio no 1 in B flat, D898 (1827). Isaac Stern, violin; Leonard Rose, cello; Eugene Istomin, piano. CBS 76077

Thursday 16

MIDNIGHT

12.00 STOPS/GAPS/MEASURES

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 HOW DOTH THE CITY SIT SOLITARY

de Victoria, T. (c1548-1611). Lessons and responses for Holy Thursday matins (1585). Escalonia Montserrat Choir; Ireneu Segarra, conductor. Harmonia Mundi 1C 157 16 9572 3

de Cabezon, A. (1500-1566). Tiento no 13; Tiento no 7. Hesperion XX; Jordi Savall, director. EMI 1C 067 27 0385 1

Cardoso, M. (1566-1630). Quomodo obscuratum est aurum. Pro Cantione Antiqua; Mark Brown, director. Telefunken 6.35582

de Selma y Salverde. (c1570-1638). Canzon in two voices (1638). Charles Medlan, William Hunt, bass viols; John Toll, organ. EMI-Electrola 1C 069 14 6696 1

Scheidt, S. (1587-1654). Christ lag in Todesbanden (1624). Heinz Lohmann, organ. RMB 3032

Schuetz, H. (1585-1672). St Matthew passion, SWV479 (1666).

EVANGELIST: Paul Elliott, tenor

JESUS: Paul Hillier, bass

CHIEF PRIESTS: Rogers Covey Crump, Leigh Nixon, Michael George, Michael Pearce, tenors

JUDAS: David James, counter tenor

PETER: Leigh Nixon, tenor

FALSE WITNESSES: Rogers Covey Crump, Leigh Nixon, tenors

CAIAPHAS: Michael George, tenor

FIRST SERVINGMAID: Sarah Leonard, soprano

SECOND SERVINGMAID: Gillian Fisher, soprano

PILATE: Rogers Covey Crump, tenor

PILATE'S WIFE: Lynne Dawson, soprano

Additional voices: Sarah Leonard, soprano; Alex Donaldson, counter tenor; Paul Hillier, director.

EMI 1C 067 27 0018 1

Weckmann, M. (1619-1674). Wie liegt die Stadt so wueste (1663). Maria Zedelius, soprano; Michael Schopper, bass; Musica Antiqua Cologne; Reinhard Goebel, director. Archiv 415 526-1

Delalande, M.-R. (1657-1726). Recordare, Domine, quid acciderit nobis. Micaela Etchevery, mezzo-soprano; Jean-Louis Charbonnier, bass viol; Laurence Boulay, organ and harpsichord. Erato STU 71147

Biber, H. (1644-1704). Rosary sonata no 10 in G minor, *The Crucifixion* (c1674). Franzjosef Maier, violin; Max Engel, cello; Konrad Junghaenel, theorbo; Franz Lehmendorfer, organ. Harmonia Mundi 1C 157 19 9991 3

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MUSIC OF THE MASTERS

Prepared by Ruth Warren

Strauss, R. (1864-1949). Macbeth: symphonic poem, op 23 (1887-88). Dresden State O; Rudolf Kempe, conductor. EMI S 60288

Mozart, W. (1756-1791). Andante in C for flute, K315 (1778). Aurele Nicolet, flute; Concertgebouw O, Amsterdam; David Zinman, conductor. Philips 9500 392

Beethoven, L. (1770-1827). Violin concerto in D, op 61 (1806). Pinchas Zukerman, violin; Chicago SO; Daniel Barenboim, conductor. DG 2530 903

Sibelius, J. (1865-1957). Symphony no 1 in E minor, op 39 (1898-99). Radio SO, Helsinki; Okko Kamu, conductor. DG 2530 455

11.00 DOUGLAS LAWRENCE PLAYS

Prepared and presented by Elaine Hamilton

- Zipoli, D.** (1688-1726). Offertorio.
Kerckhoven, A. (1627-1702). Fantasia.
Sweetinck, J. (1562-1621). Puer nobis nascitur. 8
Pachelbel, J. (1653-1706). Wass Gott tutt, das ist wohlgetan. 8
d'Aquin, L. (1694-1772). Noel no 6. 5
 Move MS 3036 (all above)
Lebeque, N. (1630-1702). Noel: cette journee. 2
 Move MS 3030
Lubeck, V. (1654-1740). Prelude and fugue in F minor.
Krebs, L. (1713-1780). Ach Gott, erhoer mein Seuf zen. 8
Handel, G. (1685-1759). Voluntary in D.
Boehm, G. (1661-1733). Vater unser im Himmelreich. 7
Buxtehude, D. (1637-1707). Passacaglia in D minor. 6
 Move MS 3036 (5 above)
 Douglas Lawrence, organ (all above)

12.00 BERNSTEIN — THE CONDUCTOR

Prepared by Sofia Boniecki

- Barber, S.** (1910-1981). Violin concerto, op 14 (1940). Isaac Stern, violin. 23
 CBS 61621
Schubert, F. (1797-1828). Symphony no 8 in B minor, *Unfinished* (1828). 26
 CBS GH 15
Dvorak, A. (1841-1904). Piano concerto in G minor, op 33 (1876). Justus Frantz, piano; New York PO (3 above). 41
 CBS SBR 235779
Tchaikovsky, P. (1840-1893). Francesca da Rimini, op 32 (1876). Israel PO. 24
 DG 2531 211
 Leonard Bernstein, conductor. (all above).

2.00 MELODIYA CONCERT

By courtesy of New Era Records



Prepared and presented by Elaine Hamilton

- Handel, G.** (1685-1759). Passacaglia in G minor, from Harpsichord suite no 4. Ulyanovsk CO; Igor Zhukov, conductor. 10
 Melodiya C 10 19243
Godard, B. (1849-1895). Scenes ecossaises. Anatoli Lyubimov, oboe; Alexei Nasedkin, piano. 14
 Melodiya C 10 19493
Shostakovich, D. (1906-1975). Katerina's aria, from Katerina Izmailova. Nina Fomina, soprano. 5
 Melodiya C 10 06871
Corelli, A. (1653-1713). Concerto grosso in F, op 6 no 12. Moscow P Academic SO Soloists Ensemble; Igor Oistrakh, conductor. 11
 Melodiya C 10 07543
Chopin, F. (1810-1849). Ballade no 1 in G minor, op 23. Victor Yeresko, piano. 9
 Melodiya C 10 15515
Stravinsky, I. (1882-1971). The firebird, ballet. Moscow Philharmonic Academic SO; Dmitri Kitaenko, conductor. 50
 Melodiya C 10 00097

4.00 SOUNDS FOR MAUNDY THURSDAY

Prepared and presented by Ann Ramsay

- Haydn, J.** (1732-1809). Trumpet concerto in E flat. Maurice Andre, trumpet; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. 15
Lalouette, J. (1651-1728). O mysterium ineffabile.
Nicholson, S. (1875-1947). Tantum ergo sacramentum. Boys' voices; Leeds Parish Church Choir; Simon Lindley, director. (2 above) 5
 Alpha APS 352
Haydn, J. Cello concerto in C, Hob.VII:b1 (1765). Mstislav Rostropovich, cello; English CO; Benjamin Britten, conductor. 26
 Decca JB 121
 The seven last words. Academy of St Martin in the Fields; Neville Marriner, director. 55
 HMV/WRC R 05813
Ahle, J. (1623-1685). Jesu, joy of my heart. Trevor Johnson, treble; Jan Nicholls, contralto; Trevor Davies, tenor; Henry Wickham, bass. 3
 Alpha APS 352
Haydn, J. Organ concerto no 3 in C, Hob.XVIII (1756). Marie-Claire Alain, organ; Bournemouth Sinfonietta; Theodor Guschlbauer, director. 13
 Erato STU 70998
 Mass in B flat *Theresa*. Erna Spoorenberg, soprano; Bernadette Greevy, contralto; John Michinson, tenor; Tom Krause, baritone; Choir of St John's College, Cambridge; Brian Bunnett, organ; Academy of St Martin in the Fields; George Guest, conductor. 43
 Argo ZRG 5500
Anerio, F. (c1500-1614). Christus factus est. 3
Durufle, M. (b1902). Ubi caritas et amor (1960). London Oratory Choir; John Hoban, director. (2 above) 5
 Abbey LPB 804
7.00 BODY AND SOUL (1) 1935-1944
 Prepared and presented by Martin Davidson
Green, R.-Sour, R.-Heymann, E.-Eyton, F. Body and soul (1935). Henry Allen and his Orchestra. 3
 Vocalion/Collectors Classics CC13 (mono)
 Body and soul (1937). Art Tatum and his Swingsters. 3
 Decca/MCA 3107 (mono)
 Body and soul (1938). Roy Eldridge; Chu Berry and his Little Jazz Ensemble. 4
 Commodore XFL 15353 (mono)
 Body and soul (1939). Coleman Hawkins and his Orchestra. 3
 Bluebird/RCA FXM 7325 (mono)
 Body and soul (1940). Billie Holiday; Roy Eldridge and others. 3
 Vocalion/CBS-Sony 00DP 570 7 (mono)
 Body and soul (1940). Duke Ellington; Jimmy Blanton. 3
 Victor/RCA FXM1 7072 (mono)
 Body and soul (1940). Orville Minor; Charlie Parker; Jay McShann Combo. 3
 Onyx 221 (mono)
 Body and soul (1941). Art Tatum. 4
 Onyx 205 (mono)
 Body and soul (1941). Buddy Tate and others. 4
 Xanadu 112 (mono)
 Body and soul (1941). Roy Eldridge; Herbie Fields; Thelonious Monk. 9
 Xanadu 123 (mono)

Body and soul (1942). Lester Young; Nat Cole; Red Callender.
 Philco/Spotlite SPJ 136 (mono) 5

Body and soul (1944). Art Tatum; Tiny Grimes; Slam Stewart.
 Comet/Tulip TLP 104 (mono) 5

Body and soul (1944). Roy Eldridge and his Orchestra.
 Decca/Affinity AFSD 1016 (mono) 3

8.00 CULLODEN

A radio ballad

Prepared and presented by Graham McDonald

A radio ballad, which traces in music and song the Jacobite Rebellion of 1745, in which Prince Charles Edward Stuart made the last attempt to reclaim the British throne from the Hanoverians.

From the arrival of Bonnie Prince Charlie in July, 1745, to the defeat of the Jacobite forces at Culloden moor on the 16th April, 1746, song and music are combined with readings from contemporary documents, to recreate the emotion, the triumphs and ultimate tragedy of the '45.

We have assembled many of Sydney's finest traditional (and not so traditional) performers of Scottish music. Our thanks to them for their time and talent for this 2MBS-FM production.

9.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Dvorak, A. (1841-1904). Polonaise in E flat. Prague SO; Jiri Belohlavek, conductor. 6
 Supraphon 1110 3397

Mozart, W. (1756-1791). Bassoon concerto in B flat, K191. George Zukerman, bassoon; Wuertemberg CO; Jorge Faerber, conductor. 22
 Vox TV 334 039

Tchaikovsky, P. (1840-1893). Capriccio italien, op 45. New York PO; Leonard Bernstein, conductor. 16
 CBS GP 54

Chopin, F. (1810-1849). Scherzo no 2 in B flat, op 31. Claudio Arrau, piano. 10
 Philips 412 610-1

10.00 THANKS FOR THE MEMORY (67)

Prepared and presented by Joe Neustadt

Bernstein, L. (b1918). I feel pretty, from West side story. Judith Blegen, soprano; unnamed o. 4
 Legendary LR 142-5 (mono)

Piefke. Kutschke polka. Albert White and His San Francisco Serenaders. 4
 HMV OC 3 D 7716

Coward, N. London medley, from The girl who came to supper. Noel Coward. 4
 DRG SL 5178-1 (mono)

Parker, J. The snail. Twiggy; unnamed o. 3
 Polydor 2383 462

Schubert, F. (1797-1828). Excerpt from Rosamunde, ballet. Fritz Kreisler, violin; unnamed orchestra. 5
 Supraphon 011 1233 (mono)

Mozart, W. (1756-1791). Champagne aria, from Don Giovanni. Ezio Pinza, baritone; unnamed orchestra. 2
 Pearl GEMM 162/3 (mono)

Tosti, F. (1846-1916). L'Alba separa dalla luce d'ombra. Jussi Bjoerling, tenor. 5
 Glendale GL 8006 (mono)

Strauss, J. (1825-1899). Fairy tale waltz. Vienna CO; Paul Angerer, conductor. 9
 Intercoed INT 180 816

Grothe. Sei mir gegrusst. Richard Tauber, tenor; unnamed orchestra. Pearl GEMM 263 (mono) 4

Strauss, J. Jr. Perpetuum mobile. Comedy Harmonists. Electrola 1C 148-31 468-69 (mono) 4

Falk, L. Si j'étais Blanche. Josephine Baker; O of Revue de Casino de Paris. Pathe-Marconi 2C 178 14987/8 (mono) 4

11.00 3.9.1 CANNIBALE

20th century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio . . . incl.

OPERATING THEATRE (Roger Doyle): *Rapid eye movements* "During dream sleep the eyes move exactly as if they were wide awake and watching . . ."

Reminiscent of Stockhausen's *Hymnen*, *R.E.M.* is created by a range of studio techniques to oscillate behind the eyelids . . .

Antill, J. (b1904). Corroboree, symphonic ballet. Sydney SO; John Lanchbery, conductor. HMV OASD 7603 46

12.00 ST JOHN PASSION

Prepared by Pamela Linnett

Bach, J. S. (1685-1750). St John Passion, BWV245. Elly Ameling, soprano; Julia Hamari, contralto; Werner Hollweg, Dieter Ellenbeck, tenor; Herman Prey, Walter Berry, Allan Ahrens, bass; Stuttgart CO; Karl Munchinger. Decca SET 590-2 126

Prelude, largo and fugue in C; Prelude and fugue in E flat. Daniel Chorzempa, organ. CD Philips 410 038-2 38

3.00 CASALS' CHORAL MUSIC

Prepared by Bob Goodnow

Casals, P. (1876-1973). O vos omnes; Tota pulchra. Montserrat Capella Choir. Everest 3196 8

El treis reis, hosanna and gloria from El Pessebre (1960). Olga Iglesias, Maureen Forrester, Paulino Saharrea, Pablo Elvira, soloists; Puerto Rico Conservatory Ch; Casals FO; Pablo Casals, conductor. CBS M2 32966 19

Friday 17

MIDNIGHT 12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Friday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 PIETA

Prepared by Susan Amigo

Donizetti, G. (1797-1848). Miserere (1820). Slovak P Ch and O; Jozsef Maklary, conductor. Hungaroton SLPX 12147 11

Pergolesi, G. (1710-1736). Stabat Mater (1736). Magda Kalmar, soprano; Julia Hamari, contralto; Hungarian R and TV Choir; Franz Liszt CO; Lamberto Gardelli, conductor. Hungaroton SLPX 12201 45

10.00 INTERLUDE

Prepared by Ruth Warren

Rachmaninov, S. (1873-1943). Variations on a theme of Chopin, op 22 (1902-03). Cyprien Katsaris, piano. Telefunken 6.42787 27

10.30 AUSTRALIAN CONCERT HALL

Prepared by Jeff Scholer

Berlioz, H. (1803-1869). Benvenuto Cellini, op 23. Sydney SO; Robert Piskler, conductor. RCA VRL1 0067 11

Banks, D. (1923-1981). Four pieces for orchestra. Melbourne SO; Willem van Otterloo, conductor. ABC RRCS 124A 13

Tchaikovsky, P. (1840-1893). Swan lake ballet selection. Sydney SO; Vanco Cavdarski, conductor. Phonart 1067 15

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JOHN CALANDRA / CIAG PARIS SYDNEY

3.30 FEATURING THE ORGAN

Prepared by Pamela Linnett

Handel, G. (1685-1759). Suite in D for trumpet and organ. Paul Plunkett, trumpet; August Humer, organ.
Extempore AC S401 9

Scheldt, S. (1587-1654). Variations on Ach, du feiner Reiter. David Rumsey, organ.
MBS 1 9

Liszt, F. (1811-1886). Prelude and fugue on BACH. Hans Fagius, organ.
BIS LP 170 12

Handel, G. Concerto in D minor. Simon Preston, organ; English Concert; Trevor Pinnock, director.
Archiv 413 468-1 12

Franck, C. (1822-1890). Chorale no 3 in A minor. Peter Hurford, organ.
CD Argo 410 165-2 12

4.30 ENTER THE LADIES

Joan Hammond

Prepared by Rosemary Catts

Puccini, G. (1858-1924). Butterfly's entrance from Act I Madama Butterfly (1904). Philharmonia Ch & O; Walter Susskind, conductor.
HMV SXLP 30205 3

Mozart, W. (1756-1791). Crudele? Ah, no, mio bene from Don Giovanni (1787). Philharmonia O; Warwick Braithwaite, conductor.
EMI HLM 7042 7

Bruch, M. (1838-1920). Ave Maria. Unnamed orchestra.
HMV OASD 7580 9

Cowen, F. (1852-1935). At the mid-hour of night (1929). Ivor Newton, piano.
EMI HLM 7042 2

Joan Hammond, soprano. (all above)

5.00 EVENSONG FOR GOOD FRIDAY

Prepared and presented by Ann Ramsay

King John IV of Portugal. (1604-1656). Crux fidelis. London Oratory Choir; Patrick Russell, organ; John Hoban, director.
Abbey LPB 804 7

Handl, J. (1550-1591). Adoramus Te, Jesu Christe. London Oratory Choir.
Abbey LPB 804 4

Anon. Psalm 22: My God, my God, why hast thou forsaken me?
HMV/WRC R 03198 8

Croft, W. (1678-1727). Burial service (c1724).
Argo D 148D 4 15

Bach, J. S. (1685-1750). Now is the mournful time; It is finished (1723).
Argo ZK 67 8

Rest calm, o Body pure and holy; Lord Jesu, Thy dear angel send (1723). Philomusica of London.
Argo SPA 553 6

Choir of King's College, Cambridge; David Willcocks, organ and director. (4 above)

Scarlatti, D. (1685-1757). Stabat Mater dolorosa. Schuetz Choir of London; Roger Norrington, conductor.
Argo 411 981-1 32

Various. Hymns: When I survey the wondrous cross; Glory be to Jesus. Choir of King's College, Cambridge; David Willcocks, conductor.
Argo SPA 553 6

de Victoria, T. (1548-1611). Vere languores. 5

Byrd, W. (1543-1623). Civitas sancti tui. **Palestrina, G.** (c1525-1594). Sicut cervus **Gregorian Chant.** Vidi aquam.
Taverner, J. (c1490-1545). Dum transisset sabbatum. London Oratory Choir; John Hoban, director. (5 above)
Abbey LPB 804 21

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Among the artists to be heard tonight will be: Red Rodney with Ira Sullivan; the Fraser McPherson Trio; Roy Eldridge and the Oscar Peterson Quartet, and the Max Roach Percussion Band.

8.00 A GOOD FRIDAY CONCERT

Prepared and presented by Max Keogh

Hill, A. (1870-1960). Mass in E flat (1931). Adelaide Singers; James Thiele, organ; Patrick Thomas, conductor.
ABC RRCS 379 30

Haydn, J. (1732-1809). The seven last words of our Saviour (1786). Academy of St Martin in the Fields; Neville Marriner, conductor.
WRC R 05813 54

Faure, G. (1845-1924). Requiem (1888; 1893 version). Caroline Ashton, soprano; Stephen Varcoe, baritone; John Scott, organ; Cambridge Singers; City of London Sinfonia; Simon Standage, violin; John Rutter, conductor.
Collegium COLCD 101 34

10.00 MUSIQUE OF SUNDRIE KINDES

Lobo, D. (c1565-1646). Audivi vocem de caelo (1621). William Byrd Choir; Gavin Turner, director.
Hyperion A 66218 3

Palestrina, G. (1525-1594). Pange lingua (1589). Choir of St John's College, Cambridge; George Guest, conductor.
Meridian E 4577069 9

de Cabezon, A. (1510-1566). 'Dou vient cela' — Tiento VIII. Padre Paulino Ortiz, organ.
Hispanvox HH/3 8

de Magalhães, F. (c1571-1652). Missa dilectus meus (1636). William Byrd Choir; Gavin Turner, director.
Hyperion A66218 27

11.00 MUSIC AMONGST FRIENDS

Arnold, M. (b1921). Piano trio, op 54 (1956). Nash Ensemble.
Hyperion A 66171 11

Sæverud, H. (b1897). Tunes and dances from Siljustol, op 21a (1942-1980). Bergen Wind Quintet.
BIS LP 291 13

Bartok, B. (1881-1945). Four dirges, op 9a (1910). Robert Hagopian, piano.
Etcetera ETC 1012 10

Honneger, A. (1892-1955). String quartet no 2 (1936). Quartet of Geneva.
Erato NUM 75101 18



2MBS-FM

THE MUSIC LOVERS' STATION

Saturday 18

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 SCHUMANN INTERLUDE

Prepared by Ruth Warren

Schumann, R. (1810-1856). Fantasia in C, op 17 (1839). Martha Argerich, piano.
CBS 76713 28

10.30 FROM HUNGARY: SACRED MUSIC FOR HOLY WEEK

Prepared by Susan Amigo

Gabrieli, A. (1510-1586). Toccata del X tuono. **Fattorini, G.** (16th C). Toccata del IX tuono; Ricercare del X tuono.

Guami, G. (1540-1611). Toccata del II tuono. Tamas Zaskaliczky, organ.
Hungaroton SLPX 12108 11

Gregorian chants: Dum fabricator mundi — antiphony. Schola Hungarica; Laszlo Dobszay, conductor.
Hungaroton SLPX 12049 4

Zielinski, M. (16th-17th C). Offertorium XXX. Bela Bartok Choir; Gabor Baross, conductor.
Hungaroton SLPX 12019 4

Anon. Polyphonic vespers for Easter. Schola Hungarica; Laszlo Dobszay, conductor.
Hungaroton SLPD 12533 20

de Palestrina, G. (1525-1594). Motets: Sicut cervus desiderat; Dum aurora finem daret (1563-84). Jeunesses Musicales Choir; Gabor Ugrin, conductor.
Hungaroton SLPX 11979 8

Cavalli, F. (1602-1676). Psalm 121: Laetatus sum. Eva Jablonkay, contralto; Attila Fulop, tenor; Laszlo Polgar, bass; Istvan Ella, organ; Bela Bartok Choir; Gabor Baross, conductor.
Hungaroton SLPX 12019 9

Soler, A. (1729-1783). Miserere a 8. Magda Kalmar, soprano; Klara Takacs, mezzo-soprano; Istvan Gati, baritone; Budapest Madrigal Choir; Laszlo Revesz, organ; Hungarian State O.
Hungaroton SLPX 12427 25

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Jazz from Germany; Part 3: Barbara Dennerlein Quintet

The third in a five part series of programmes recorded by the Voice of Germany. Today's presentation features the work of Barbara Dennerlein. Dennerlein's first public performance was given at the age of thirteen, in 1967, and in 1980 she won her first musical award, followed by a television portrait in 1981 and her first LP in 1983. Her organ playing has been presented alongside most of Germany's most celebrated jazz musicians, and with many American luminaries including Oscar Peterson, Jimmy Smith, Benny Bailey, Al Porcino. The performance to be heard today was recorded at a concert in Mainz.

3.00 ABC CONCERTS PREVIEW

"There is nothing like being there"

2MBS-FM PRODUCTION

What's on in ABC concerts during the next month.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 VESPERAE MARIAE MAGNIFICAT

Prepared and presented by Ann Ramsay

Monteverdi, C. (1567-1643). *Vesperae Mariae Virginis*. Paul Esswood, Kevin Smith, counter-tenors; Ian Partridge, John Elwes, tenors; David Thomas, Christopher Keyte, basses; Regensburger Domspatzen; Hanns-Martin Scheidt, conductor. Archiv 2727 018 111

10.30 THE ABDUCTION

Prepared by Annie Schweitzer

Zumsteeg, J. (1760-1802). *Die Entführung* (1794). Bernd Weikl, baritone; Wolfgang Sawallisch, piano. Orfeo S 074831 25

11.00 CHAMBER WORKS OF TCHAIKOVSKY

Prepared by Ruth Warren

Tchaikovsky, P. (1840-1893). Trio in A minor, op 50 (1881). Pierre Amoyal, violin; Frederic Lodeon, cello; Pascal Roge, piano. Erato NUM 75036 47

Andante cantabile (1888). RIAS Sinfonietta; Jiri Starek, conductor. Schwann VMS 2048 7

Sunday 19

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening.

9.00 EXPECTANCY FULFILLED

Handel, G. (1685-1759). *Messiah* (1742). Marjanne Kweksilber, soprano; James Bowman, counter-tenor; Paul Elliott, tenor; Gregory Reinhart, bass; The Sixteen; Amsterdam Baroque O; Ton Koopman, conductor. Erato NUM 751303 141

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA

Herb Fleming — Absentee Trombone

Prepared and presented by Bill Haesler

Herb Fleming, born in 1900, joined Jim Europe's military band and sailed with them for active service in France in 1917. After the war he studied trombone in New York and played with theatre bands before joining Sam Wooding's orchestra for a tour of Europe and South America in 1925-27.

For the next ten years Fleming spent most of his time playing in London, Paris, Berlin, Buenos Aires, Calcutta, Ceylon, Shanghai, San Remo (Italy) and in 1936 was an interpreter for the US Olympic Team in Berlin.

On his return to the US in 1937, Herb Fleming worked as a vocalist, joined Fats Waller's band in 1940 and played with them intermittently until 1942. He then toured with Noble Sissle, but left full time music from 1942 for six years, working as a taxation inspector. From 1949 he became a free-lance musician and singer, played with Henry Allen (1953-58), moved to Spain in 1964 for several years, then returned to New York where he died in 1976.

Unfortunately Herb Fleming did not record extensively. Today's programme will feature a selection of items made by this fine trombonist during the 1920s and 1930s and will include his playing with Edith Wilson, Johnny Dunn, Sam Wooding, Lew Leslie, Perry Bradford and Fats Waller.

1.00 THE SOUTH PACIFIC LISZT SOCIETY PRESENTS:

The Way of the Cross

Prepared by Susan Amigo

Liszt, F. (1811-1886). Ave verum corpus, S44 (1871). Hungarian R & TV Choir; Tibor Szabo, conductor. MRT recordings 3

Elegie no 1, S130 (1874). Miklos Perenyi, cello; Istvan Lantos, piano; Hedy Lubik, harp; Sandor Margittay, harmonium. Hungarian R & TV Choir; Tibor Szabo, conductor. 6

Via crucis, S53, The 14 stations of the cross. Judit Nemeth, soprano; Peter Koves, tenor; Istvan Szecsi, baritone; Zoltan Kocsis, harmonium; Hungarian R & TV Choir; Tibor Szabo, conductor. Recordings by courtesy of Hungarian Radio 44

2.00 ROBERT AMPT PLAYS

Prepared and presented by Elaine Hamilton

Bach, J. S. (1685-1750). Organ chorale, BWV727: O sacred head sore wounded; Two chorales, BWV140: Zion hears the watchmen singing; Gloria be sung to you. Newington College Chapel Choir; Elizabeth Swain, conductor. EMI YPRX 2253 9

Franck, C. (1822-1890). *Piece heroique*. EMI YPRX 1502 8

Haydn, J. (1732-1809). Six pieces for mechanical clock. Move MS 3030 6

Liszt, F. (1811-1886). Prelude and fugue on BACH. EMI YPRX 1502 12

Schliermayer, H. (1596-1663). Prelude for Christmas time, op 6 no 6. Move MS 3030 3

Reger, M. (1873-1916). Chorale preludes, op 79: Mit Fried und Freud ich fahr dahin; Morgenglanz der Ewigkeit. EMI YPRX 1502 4

Bach, J. S. Fantasia and fugue in G minor, BWV542. EMI YPRX 2253 11

Robert Ampt, organ (all above)

3.00 MUSIC OF THE MASTERS

Prepared by Ruth Warren

Giazunov, A. (1865-1936). Five novelettes, op 15 (1886). Warsaw String Quartet. RCA RL 30432 29

Elgar, E. (1857-1934). Violin concerto in B minor, op 61 (1909-10). Pinchas Zukerman, violin; London PO; Daniel Barenboim, conductor. CBS SBR 235840 50

Dvorak, A. (1841-1904). Humoresques, op 101: in E flat; in B; in A (1894). Radoslav Kvapil, piano. Supraphon 1 11 0865 9

Sibelius, J. (1865-1957). Symphony no 7 in C, op 105 (1924). Helsinki PO; Paavo Berglund, conductor. HMV EL 27 0099-1 21

5.00 EVENSONG FOR EASTER DAY

Prepared and presented by Ann Ramsay

Harris, W. (arr.) This joyful Eastertide. Hampton Court Palace Chapel Choir; Gordon Reynolds, director. Alpha ACA 545 3



2MBS-FM
THE MUSIC LOVERS' STATION

Jesus Christ is risen today. Liverpool Cathedral Choir; Ronald Woan, director. Abbey MVP 774 3

Stanford, C. (1852-1924). If ye then be risen with Christ. Wells Cathedral Choir; Anthony Crossland, director. Alpha ACA 535 9

Bach, J. S. (1685-1750). Cantata no 31. Der Himmel lacht, die Erde jubiliert (1715). Paul Esswood, alto; Kurt Equiluz, tenor; Siegmund Numsgern, bass; Concentus Musicus Vienna; Nikolaus Harnoncourt, director. Telefunken 6.35035-1 21

Baird, E. (1874-1946). Psalm 114. 2

Bach, J. S. Up, up, my heart, my gladness. 3

Ley, H. (arr.) The strife is o'er. York Minster Choir; Francis Jackson, director (3 above). Abbey LPB 793 2

Armstrong, T. (b1898). Christ whose glory fills the skies. 5

Bach, J. S. Halt im Gedaechtnis Jesum Christ, BWV67. (arr. Turner). Glasgow Cathedral Choir; John Turner, director (2 above). Vista VPS 1023 4

Middleton, R. Easter anthems. 3

Brockless, R. (b1926). Christ is now risen agayne. 3

Wesley, S. (1766-1837). In exitu Israel. 7

Gauntlett, H. (1805-1876). Ye choirs of New Jerusalem. 3

Baird, E. The day drawn on. York Minster Choir; Francis Jackson, director (5 above). Abbey LPB 793 5

Stanford, C. When Mary through the garden went. 2

Turner, J. (arr.) Now glad of heart be everyone. 4

Byrd, W. Haec dies. 3

Bach, J. S. God liveth still (arr. Turner). 3

Handel, G. (1685-1759). Hallelujah chorus, from Messiah (1742). Glasgow Cathedral Choir; John Turner, director (5 above). Vista VPS 1023 4

Stanford, C. Ye choirs of New Jerusalem. 6

Bach, J. S. Jesus, fount of consolation. Leeds Parish Church Choir; Simon Lindley, director (2 above). Alpha APS 352 3

da Palestrina, G. (c1525-1594). Haec dies. 2

Gregorian chant: Victimae Paschali laudes. 2

Scheidt, S. (1587-1654). Surrexit Christus hodie. London Oratory Choir; John Hoban, director (3 above). Abbey LPB 804 2

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 A SURVIVOR FROM WARSAW

Prepared by Ida Ferson

Schoenberg, A. (1874-1951). A survivor from Warsaw, op 46 (1947). Guenter Reich, narrator; BBC O; Pierre Boulez, conductor. CBS 76577 7

Shostakovich, D. (1906-1975). String quartet no 8 in C minor, op 110. Fitzwilliam Quartet. L'Oiseau-Lyre DSLO 11 21

Gelbrun, A. (b1913). The lament for the victims of the Warsaw ghetto, Cantate (1953). W. Haparnas, baritone; Israel Broadcasting Choir & O; A. Gelbrun, conductor. Everest SD 3273 26

9.00 VERSIONS AND VARIATIONS

Handel, G. (1685-1759). Harpsichord suite no 9. Edgar Krapp, harpsichord. Eurodisc 300 003 420 16

Britten, B. (1913-1976). Temporal variations (1936). Derek Wichens, oboe; John Constable, piano. 14

Unicorn-Kanchana DKP 9020

Tallis, T. (c1505-1585). Tunes for Archbishop Parker's psalter. Tallis Scholars. Gimell 1585 07 8

Vaughan Williams, R. (1872-1958). Fantasia on A theme of Thomas Tallis. English String O; William Boughton, conductor. Nimbus 2147 15

10.00 THE COMPOSER UNMASKED (9)

Prepared by Arthur Carter

Shostakovich, D. (1906-1975). String quartet no 10 in A flat, op 118 (1964). Borodin Quartet. HMV SLS 879 24

Prelude and fugue no 20, op 87 (1951). Dmitri Shostakovich, piano. HMV RLS 721 (mono) 11

String quartet no 11 in F minor, op 122 (1966). Borodin Quartet. HMV SLS 879 16

11.00 THE AMERICAN STRING QUARTET

Prepared by Bob Goodnow

Mennin, P. (b1923). String quartet no 2. 17

Schuman, W. (b1910). String quartet no 3 (1939). 23

Piston, W. (1894-1976). String quartet no 5 (1962). Vox SVBX 5305 17

Kohon Quartet (all above)

Monday 20

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 PARLOUR MADE (2)

Prepared by Pat Bell

Brahms, J. (1833-1897). String quartet no 1 in C minor, op 51 no 1 (c1865-73). Quartetto Italiano. Philips 6542 632 33

Mozart, W. (1756-1791). Horn quintet in E flat, K407 (1782). Timothy Brown, horn; Academy of St Martin in the Fields Chamber Ensemble. Philips 9500 772 18

Schumann, R. (1810-1856). Piano quintet in E flat, op 44 (1842). Thomas Rajna, piano; Albani Quartet. CRD 1024 29

10.30 BRIGHT BAROQUE

Prepared by Pamela Linnett

Neruda, J. (1707-1780). Trumpet concerto in E flat. Vladimir Rejlek, trumpet; Suk CO; Tomas Koutnik, conductor. Supraphon 1110 3174 16

Stradella, A. (1644-1682). Symphonia in F for two violins, cello and lute Jean-Francois Paillard CO; Jean-Francois Paillard, conductor. Record Society S 6299 5

Marcello, B. (1686-1739). Sonata in F, op 2 no 1. Michala Petri, recorder; George Malcolm, harpsichord. CD Philips 412 632-2 9

Torelli, G. (1658-1709). Concerto in D. Paul Plunkett, trumpet; August Humer, organ. Extempore AC 8401 7

Quantz, J. (1697-1773). Flute concerto in G. Wolfgang Schulz, flute; Vienna CO; Phillipe Entremont, conductor. Telefunken 6.42814 16

Vivaldi, A. (1678-1741). Concerto for two mandolins, strings and continuo. Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 6514 379 12

Bach, J.S. (1685-1750). Concerto in A, BWV1055. Heinz Holliger, oboe d'amore; Academy of St Martin in the Fields; Iona Brown, director. Philips 6514 304 14

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Among the dozen or so recordings played today we shall hear two British reed players Danny Moss and Bruce Turner. Also bass player Charles Mingus.

1.00 SPANNING A HUNDRED YEARS

Schumann, R. (1810-1856). Piano concerto in A minor, op 54 (1845). Ivan Moravec, piano; Czech PO; Vaclav Neumann, conductor. Supraphon 4 10 2073 31

Martin, F. (1890-1974). Petite symphonie concertante (1945). Sydney SO; Willem van Otterloo, conductor. RCA VRL1 0122 20

2.00 AUSTRALIA WIDE Beginner's Guide to Music Programme 3: Melody

This series of eight programmes for Primary teachers and all interested listeners looks at the basic ingredients from which music is made.

The series was prepared by Frances Dennis, Jan O'Connell and Betty Carson from the South Australian Education Dept. and is presented by Mike Spears from the Arts Education team.

Produced by Jane Wilson of 5UV Adelaide, with financial assistance from the Commonwealth Schools Commission Professional Development Programme.

Queensland University Chorale
Produced by 4MBS-FM Brisbane

Brumby, C. (b1933). All my friends have deserted me; The veil of the Temple; My chosen vine; You are come out.

Morales, C. (c1500-1553). Peccantem me quotidie.

de Victoria, T. (1548-1611). O vos omnes.

Alegri, G. (1582-1652). Miserere mei, Deus.

Brumby, C. I delivered the soul; The delivered me; The wicked man. My eyes became dim.
da Palestrina, G. (1525/6-1594). Nos autem gloriam oportet.
Nanino, G. (c1543-1607). Adoramus te, Christe.

Queensland University Chorale; Mayne String Trio; Colin Brumby, conductor (all above).

3.30 SAINTS AND SINNERS

Prepared by Ross Norton

Brahms, J. (1833-1897). Variations on a theme of Haydn, op 56a, *St Anthony chorale*. Vienna PO; Leonard Bernstein, conductor.
CD DG 410 032-2 21

Trad. Botany Bay. Geoff Harvey and The Flanagans.
Horizon MDH 901 3

Weelkes, T. (d1623). Hark all ye lovely saints above (1598). Waverly Consort.
CBS 236002 3

Strauss, R. (1864-1949). Salome's dance, from Salome (1904-05). Hungarian SO; Janos Ferencsik, conductor.
Hungaroton SLPX 12269 9

Hayman St Louis blues march (arr. Handy). Boston Pops O; Arthur Fiedler, conductor.
RCA LSC 3277 3

Gilbert, W-Sullivan, A. Pirates' chorus; Ruth's song, from Pirates of Penzance. Monica Sinclair, contralto; John Cameron, baritone; Glyndebourne F Ch; Pro Arte O; Malcolm Sargent, conductor.
HMV ASD 381 5

Liszt, F. (1811-1886). St Francis preaching to the birds (c1860). Alfred Brendel, piano.
CD Philips 410 040-2 10

Barber, S. (1910-1981). School of scandal overture (1931). Utah SO; Joseph Silverstein, conductor.
CD Pro Arte CDD 241 9

Mozart, W. (1756-1791). Church sonata, K336 (1780). London Baroque Ensemble.
CD Harmonia Mundi HMC 901137 5

Debussy, C. (1862-1918). Sacred and profane dances (1904). Vera Badings, harp; Concertgebouw O; Bernard Haitink, conductor.
Philips 6768 284 9

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Mahler, G. (1860-1911). Rueckertlieder (1904). Frederica von Stade, soprano; London PO; Andrew Davis, conductor.
CBS SBR 235980 18

Castelluovo-Tedesco, M. (1895-1968). Guitar quintet, op 143 (1950). Siegfried Behrend, guitar; Zagreb String Quartet.
Acantha EA 22 780 21

Ravel, M. (1875-1937). Don Quixote a Dulcinee (1932). Bruce Martin, bass; Michael Brimer, piano.
HMV OASD 7642 7

Beethoven, L. (1770-1827). Symphony no 5 in C minor, op 67 (1810). Vienna PO; Carlos Kleiber, conductor.
DG 2530 516 34

Wagner, R. (1813-1883). My father promised me a sword, from Die Walkure (1870). Peter Hofmann, tenor; Stuttgart RSO; Ivan Fischer, conductor.
CBS D 38931 6

Ravel, M. (1875-1937). Piano concerto for the left hand (1931). Alicia de Larrocha, piano; London PO; Lawrence Foster, conductor.
Decca CS 6878 19

Starnitz, C. (1746-1801). Duet in A, op 27 no 2 (1780). Julius Baker, Jean-Pierre Rampal, flutes.
Fantasy F 24719 7

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

8.00 BACH TO FRONT (38)

A monthly programme of Bach's music in both original and modern forms
Prepared and presented by Owen Fisher

Bach, J.S. (1685-1750). Prelude and fugue in C sharp, Book 1, BWV848. Chia Chou, piano.
EMI YPRX 1972 4

Trio in D minor, BWV583. Hans Otto, organ.
CD Denon 37 7004 5

Sleepers awake from Cantata, BWV140. Stephane Grapelli, violin; Elena Duran, flute; Laurie Holoway, keyboards; Allan Walley, bass; Allan Gawley, drums.
WRC R 09111 5

Suite no 6 for solo cello, BWV1012. Pierre Fournier, cello.
Sine qua non superba SAS 2026/3 28

Chorale: Nun komm' der Heiden Heiland, BWV659. King's College Choir, Cambridge; Andrew Davis, organ; David Willcocks, conductor.
WRC S 4604 5

Chorale: Wohl mir, dass ich Jesum habe; Herz und Mund und Tat und Leben, BWV147. Andre Benichou, guitar and his Well-Tempered Three.
Nonesuch H 71069 3

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Handel, G. (1685-1757). Organ concerto no 10 in D minor, op 7 no 4. Marie-Claire Alain, organ; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor.
Erato STU 71097 16

Schuetz, H. (1585-1672). Symphoniae sacrae, op 6 nos 6,3,15,1,14. Saqueboutiers de Toulouse.
Erato 75234 25

Beethoven, L. (1770-1827). Sonata no 13 in E flat, op 27 no 1 (1801). Daniel Barenboim, piano.
HMV SLS 79408 17

Tchaikovsky, P. (1840-1893). String quartet no 3 in E flat minor, op 30 (1876). Borodin Quartet.
Melodiya/HMV ASD 3026-27 36

Telemann, G. (1681-1767). Concerto in E flat for two horns and strings (1733). Concerto Amsterdam.
Telefunken 6.35064-2 21



2MBS-FM
THE MUSIC LOVERS' STATION

Tuesday 21

1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo
Transit music, pop montage, movie music, performance radio, sound performance and radio theatre.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MELODIC MODERNS

Prepared by Elaine Hamilton

Walton, W. (1902-1983). Crown imperial (1937). Frederic Bayco, organ; RAF Central Band; J.L. Wallace, conductor.
WRC S 5454 9

Durufle, M. (1902-1986). Prelude sur l'introit de l'Epiphanie; Fugue sur le carillon des heures de la cathedrale de Soissons. Herndon Spillman, organ.
FY/RCA FY 003 4

Copland, A. (b1900). Billy the kid ballet suite (1938). New York PO; Leonard Bernstein, conductor.
CBS GPS 7 21

Britten, B. (1913-1976). Four French songs; Nuits de Juin; Sagesse; L'enfance; Chanson d'automne. Jill Gomez, soprano; Birmingham SO; Simon Rattle, conductor.
HMV ASD 4177 13

Rodrigo, J. (b1902). Concierto de Aranjuez (1939). John Williams, guitar; Philadelphia O; Eugene Ormandy, conductor.
CBS GP 51 21

Wren, D. (b1905). Serenade for strings. Melbourne SO Strings; Leonard Dommett, conductor.
ABC VRL 0115 14

10.30 THE PHILADELPHIA ORCHESTRA

Prepared by Bob Goodnow

Faure, G. (1845-1924). Pelleas and Melisande, op 80 (1898).
CBS ODA 5055 19

Liszt, F. (1811-1886). Piano concerto no 1 in E flat. Van Cliburn, piano.
RCA LSC 3065 19

Tchaikovsky, P. (1840-1893). Symphony no 6 in B minor, op 74 *Pathetique*.
CBS SBR 235 618 46

Philadelphia O; Eugene Ormandy, conductor (all above)

12.00 YOUNG PERFORMERS

Rachel Atkinson, cello

1.00 THE OTHER WORLD OF MAURICE RAVEL

Ravel, M. (1875-1937). Jeux d'eau (1901). Werner Hass, piano.
Philips 6580 046 5

Concerto in G (1931). Anne Queffelec, piano; Strasbourg PO.
Erato STU 70 928 19

Sonatina. Werner Hass, piano.
Philips 6580 046 10
Concerto in D for the left hand (1931). Anne
Queffelec, piano; Strasbourg PO.
Erato STU 70 928 22

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of
interviews with people in and behind the
music

3.00 ECHOES OF 1966 MUSIC FESTIVALS
G.B. Pergolesi — Musica Sacra et Profana
Prepared by Ida Ferson

Pergolesi, G. (1710-1736). Concertino no 4 in
F minor. Academy of St Martin in the Fields;
Neville Marriner, conductor.

Argo ZRDL 1002-2 11

Stabat Mater (1736). London SO; Claudio
Abbado, conductor.
DG 415 103-1 43

4.00 MUSIC FOR STRINGS
Prepared by Ruth Warren

Schubert, F. (1797-1828). Polonaise in B, D580
(1817). Vaclav Snitil, violin; Prague SO; Josef
Hmrcir, conductor.
Supraphon 1110 3194 6

Beethoven, L. (1770-1827). Andante and
variations, Wo044:2 (1796). Lajos Mayer,
mandolin; Imre Rohmann, piano.
Hungaroton SLPX 12303 10

Schumann, R. (1810-1856). Fantasy in C, op
131 (1853). Vaclav Snitil, violin; Prague SO;
Libor Hlavacek, conductor.
Supraphon 1110 319 15

Tchaikovsky, P. (1840-1893). Variations on a
rococo theme, op 33 (1876). Raphael
Wallfisch, cello; English CO; Geoffrey Simon,
conductor.
Chandos ABRD 1080 18

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Beethoven, L. (1770-1827). Piano concerto no
3 in C minor, op 37 (1800). Murray Perahia,
piano; Concertgebouw O; Bernard Haitink,
conductor.
CBS IM 39814 35

Haydn, J. (1732-1809). Violin concerto in C
(1761). Los Angeles PO; Pinchas Zukerman,
violin director.
DG 2530 907 20

Symphony no 104 in D *London* (1795).
London PO; Georg Solti, conductor.
Decca 417 330-1 28

Elgar, E. (1857-1934). Cello concerto in E
minor (1919). Yo Yo Ma cello; London SO;
Andre Previn, conductor.
CBS IM 39541 29

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

Some tracks will be played this evening from
a unique recording on Stash *Bird on Tenor*
1943 Charlie Parker the Birth of the bebop.
Robert Redcross was born in Pittsburgh in
1913 and became interested in jazz at an early
age. He very soon discovered that there was a
market for rare records and turned his hobby
into a business bought a disc recorder in 1938
and recorded radio broadcasts and sessions
he himself organized in his hotel room. The
five performances from 1943 are the most
substantial of the surviving Redcross
recordings with Parker.

8.00 NEW RELEASES

Our weekly survey of the latest releases and
re-releases from the overseas and local
catalogues features both compact disc and
LPs.

10.00 CHAMBER CONCERT

Prepared by Ruth Warren

Schubert, F. (1797-1828). Fantasy in C, D934
(1827). Salvatore Accardo, violin; Ludovici
Lessano, piano.
Fabri Editori 321869 27

Boccherini, L. (1743-1806). Quintet no 19, in C
minor, op 17 no 1; Boccherini Ensemble.
Nonesuch D 79025 20

Schubert, F. Octet in F, D803 (1824). Keith
Puddy, clarinet; Alan Civil, horn; Roger
Birmsting, bassoon, Hugh Bean, Perry Hart,
violins; Christopher Wellington, viola; Eileen
Croxford, cello; Keith Marjoram, double-bass.
Enigma K 53590 63

Wednesday 22

MIDNIGHT

12.00 SHADES OF BLACK

Prepared and presented by Dave Stewart

A pot-pourri of black-oriented music from
now and then and from here and there.

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on
Jamaican reggae. Other featured styles
include calypso, soca and Martiloupe.

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs
and compact discs from the overseas and
local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine
programme of interviews with people who
write, play, conduct, produce, teach, review
and enjoy music, to keep you up-to-date
about people, places, performances, previews
and postscripts.

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire
with time calls in between

9.00 12 CELLOS AND 16 FRENCH HORNS

Prepared by Bob Goodnow

Funck, C. (1629-1690). Suite in D. 12 cellists of
Berlin PO.
Acanta EA 22798 14

da Palestrina, G. (1525-1594). Stabat Mater.
de Lassus, R. (1532-1594). Echo song. Los
Angeles Horn Club.
Seraphim S 60095 (2 above) 5

Klengel, J. (1859-1933). Hymnus. 12 cellists
Berlin PO.
Acanta EA 22798 6

de Lassus, R. Madrigal. Los Angeles Horn
Club.
Angel S 36036 2

9.30

**POWER
POINT**

2MBS-FM PRODUCTION

A weekly programme with prominent
members of the Australian Community, to
provide a glimpse of how the power of music
gives point to their lives, their philosophies,
their professions.

Alastair Mackerras, BA, MA, (Cantab.) *FACE*,
Headmaster of Sydney Grammar School is
interviewed by Michael Helsham.

10.30 RUSSIAN MASTERS

Prepared by Ruth Warren

Taneyev, S. (1856-1915) Apollo's temple in
Delphi, from *Oresteia* (c1875). Great SO of
Moscow R and TV; Vladimir Fedoseyev,
conductor.
Melodiya 33C10 08045-46 4

Rakmaninov, S. (1873-1943). Piano concerto
no 1 in F minor, op 1 (1981). Sviatoslav
Richter, piano; Moscow SO; Kurt Sanderling,
conductor.
Memoire LDX 78699 27

Rimsky-Korsakov, N. (1844-1908). Concert
fantasy op 33 (1886). Aaron Rosand, violin;
Luxembourg O; Louis de Froment, conductor.
Turnabout QTV-S 34629 12

Ippolitov-Ivanov, M. (1859-1935). Symphony
no 1 in E minor, op 46 (1908). Singapore SO;
Choo Hoey, conductor.
Hong Kong 6.220217 36

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Classic Blue Note recording from the now
defunct Birdland nightclub in New York of
February 21, 1954, by drummer Art Blakey (*A
Night at Birdland with the Art Blakey Quintet.
Volume One.* Blue Note BST 81521). The
immortal trumpet of Clifford Brown shines on
Once in a While. More Thesaurus
transcriptions from 1948 by pianist Claude
Thornhill's best band (*Claude Thornhill/1948:
The song is you.* Hep 17) with arrangements
by Gil Evans and Gerry Mulligan. Danny Polo
is again superb on clarinet.

Silver. Split kick (1954).
Green-Edwards. Once in a while.
Silver. Quicksilver.
Art Blakey Quintet (all above).
Blue Note BST 81521

Thompson-Jacquet. Robbins' nest (1948).
Turk-Ahlert. I don't know why (1949).
Kern-Hammerstein. The song is you (1948).
Harburg-Duke. April in Paris.
de Yradier. La Paloma.
Davis-Ramirez-Sherman. Lover man.
Mulligan. Elevation.
Claude Thornhill and his Orchestra (7 above).
HEP 17 (mono) (7 above)



1.00 FROM BOHEMIA

Featuring the Dvorak symphonies

Prepared by Audrey Manning

Fibich, Z. (1850-1900). Quintet in D (1893). Karel Dlouhy, clarinet; Zdenek Tylsar, French horn; Fibich Trio. Supraphon 1 11 1617

Martinu, B. (1890-1859). The opening of the Wells (1955). Blanka Jungova, soprano; Marie Mrazova, contralto; Jindrich Jindrak, baritone; Vaclav Vosca, narrator; Stanislav Srp, Jaroslav Foltyn, violins; Jaroslav Ruis, viola; Zdenek Jirlek, piano; Kuhn Children's Ch. Supraphon 1112 3631-2

Suk, J. (1874-1935). Scherzo fantastique, op 25 (1903). Prague SO; Jiri Belohlavek, conductor. Supraphon 1410 2699

Dvorak, A. (1841-1904). Symphony no 8 in G, op 88 (1880). Vienna PO; Herbert von Karajan, conductor. WRC S4689

3.00 HEARING THE DOTS

Presenting music from the composers' collective Music Performed

Karnaghan, S. String quartet (1985). Gagliano Quartet

Adams, S. Peace (1984). Nigel Westlake, clarinet; Richard Tognetti, Kirstin Williams, violins; Barry Perez, viola; Tom Kimber, cello.

Thorn, B. (b1961). Baglioni (1981). Ian Shanahan, Benjamin Thorn, recorders; Nicholas Parle, harpsichord.

Chadwick, R. Partita. Roland Chadwick, guitar. Private recordings (all above)

3.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

4.00 PRO ARTE

Love, Lust and Piety

Prepared and presented by Einir Brunckhorst

Various. (13th & 14th C). Agincourt carol; Alas, departing is ground of woe; Tappster Dryncker; The farther I go; Goday, my lord; Hoyda jolly Rutterkin; And I were a maiden; Blow thy horn, hunter. Pro Cantione Antiqua, London; Bruno Turner, director. 21
Synge we to this mery companye; Woefully array'd; Enforce thyself as goddess knight; Ah, Robin; Pastime with good company. Early Consort of London; David Munrow, director. 23
Quintessence PMC 7185 (2 above)

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Beethoven, L. (1770-1827). Overture to Fidelio. NBC SO; Arturo Toscanini, conductor. Time-Life STL 546

Toft, F. (1846-1916). Serenade. Thomas Edmonds, tenor; Unnamed O; Jerry Butler, conductor. RCA V-LL 0102

Telemann, G. (1681-1767). Sonata no 6 in E. James Galway, Michel Debost, flutes. WRC R 04221

Offenbach, J. (1819-1880). Overture to La belle Helene. RCA Italian SO; Rene Leibowitz, conductor. RCA A2RS 9638

Carena, F. Secrets of the Etsch. Adalbert Lutter Large O. EMI 1C 062-28489

Trad. The twelve robbers. Jo Bannier, baritone; Royal Male Choir Mastreechter Staar; Martin Koelkoren, conductor. Philips B 10028 R

Ketelby, A. (1875-1959). In a monastery garden. Ambrosian Ch; London Prom O; Alexander Faris, conductor. Philips 6514 152

Puccini, G. (1858-1924). Prelude to Act III, Tosca. D. Sellars, treble; New SO; Eric Hammerstein, conductor. RCA A2RS 9633

Chopin, F. (1810-1849). Nocturne no 15 in F minor, op 55 no 1; Mazurka no 5 in B flat, op 27 no 1. Ilana Vered, piano. Decca VIV 13

Sibelius, J. (1865-1957). Alla marcia, from Karelia suite, op 11. London SO; Alexander Gibson, conductor. Decca VIV 44

Wagner, R. (1813-1883). Wotan's farewell and Magic fire music, from Die Walkure. National SO Washington; Antal Dorati, conductor. Decca VIV 48

Verdi, G. (1813-1901). Un di felice, from La traviata. Joan Sutherland, soprano; Carlo Bergonzi, tenor; Maggio Musicale Fiorentino O; John Pritchard, conductor. WRC R 06078/9

Tchakovsky, P. (1840-1893). Suite from Sleeping beauty, ballet. Royal PO; Douglas Gamley, conductor. RCA A2RS 9631

Strauss, J. (1825-1899). Love song waltzes, op 114. Vienna SO; Alois Melichar, conductor. RCA X2RS 9758

Thomas, A. (1811-1896). In the gently blowing breeze, from Mignon. Robert Shaw Chorale & O; Robert Shaw, conductor. RCA RDES 2347

7.00 THE JOY-A-JAZZ

Montgomery Magic

Prepared and presented by Joya Jenson

The late Wes Montgomery was one of the most influential of guitarists. Hear why he was such a sensation when Joy features this artist tonight in a 'live' recording, put down during a broadcast from The Half Note in 1965. Montgomery's exciting extended soloing highlights the performance of Juan Tizol's famous composition, *Caravan*, on this recording of The Wes Montgomery Quartet: *The live set* (J100 Larrikin Records). With the guitarist/leader is pianist Harold Mabern, bassist Arthur Harper and drummer Jimmy Loveless.

8.00 MEFISTOFELE

Prepared and presented by Audrey Manning

Boito, A. (1842-1918). Mefistofele, opera with a prologue, four acts and an epilogue. Libretto by the composer. First performed Milan, 5th March, 1868. Revised 1875 for Bologna.

MEFISTOFELE: Nicolai Ghiaurov, bass
FAUST: Luciano Pavarotti, tenor
MARGHERITA: Mirella Freni, soprano
MARTA: Nucci Condo
WAGNER: Piero de Palma, tenor
ELENA: Montserrat Caballe, soprano
PANTALIS: Della Jones
NEREO: Robin Leggate
London Opera Ch; Trinity Boys' Choirs; National PO; Oliviero de Fabritiis, conductor. CD Decca 410 175-2 147

Synopsis

The prologue is set in a region of dense cloud. Mefistofele, like a dark blot, is standing on a corner of his cloak in the shadow. The celestial host is heard but not seen. Over their voices Mefistofele converses with the Divinity, disagreeing with the sentiments of the angelic hymn. He says that he has observed man to be all things contemptible, especially in his vanity begotten by what he calls 'reason'. He is such a miserable being that he, Mefistofele, has almost lost his desire to tempt him to evil. Asked if he knows Faust, Mefistofele tells of the philosopher's insatiable thirst for wisdom. He wagers with the Divinity that he can win Faust's soul.

Act I. Scene 1. Frankfurt-On-Main. It is Easter Sunday and the citizens are in a holiday mood with much coming and going. A grey friar is circulating among the crowd, shunned by some, greeted by others. A calcade, led by the Elector and his suit appears and passes on its way. Faust and his pupil Wagner are watching the dancing in the square. As dusk falls Faust is worried that the grey friar is following him.

Scene 2. Faust's laboratory. It is night and Faust is reading his Gospel. He is startled when the grey friar appears from an alcove. The friar is transformed into Mefistofele, dressed as a cavalier with a black cloak over his arm. In answer to Faust's question, "Who are you?" he replies, "I am the spirit of negation". (Son lo spirito che nega sempre tutto). Faust loses no time in making a pact with Mefistofele — one moment of perfect joy in return for his soul after death. They step onto the black cloak as the curtain falls.

Act II. Scene 1. Dame Martha's garden. We find Faust, who is young again and now called Enrico, strolling with Margherita, and Mefistofele with Martha. Martha is trying to seduce the devil into an avowal of love; Margherita and Faust are discussing their first meeting and their passion for each other. He persuades her to give a sleeping draught to her mother so that they can meet later. The scene ends with the four people scurrying about in a double chase among the flowers for which Boito wrote exquisitely dainty music.

Scene 2. The witches' sabbath. A red moon is rising over the peaks of Brocken, casting a lurid glare over the scene. We witness the vile orgies of the bestial crew into whose circle Faust is introduced, and see Mefistofele acclaimed king. Mefistofele, seated on a rocky throne, is vested with robe and symbols of state by the witches, and given a crystal globe. "Here's the whole world for you, Prince" they sing. He discourses upon it mockingly then dashes it to the ground. Meanwhile Faust is transfixed by a vision of Margherita, her feet in fetters, her body emaciated, and a crimson line encircling her throat.

Act III. The death of Margherita: a prison cell. Margherita has gone mad and in her delirium sings of her misdeeds. She is accused of poisoning her mother and drowning her baby. Faust begs Mefistofele to save her, but she refuses to take the devil's help. She draws back in horror from Faust. After she has sung a prayer above the music of the celestial choir, just as the executioner arrives, Mefistofele pronounces her damned, but, as she falls dead, voices from on high proclaim her salvation.

Act IV. The classical Sabbath: in Greece on the wooden banks of the river Peneus. The enchanted light of a moon eternally at the full

shines on Helen and Pantalis in their boat of mother of pearl. They are surrounded by sirens and other mythical beings. Helen and Pantalis are singing an exquisite duet. Faust lies sleeping on a flowery bank, and in his dreams calls upon Helen in the intervals of her songs. He wants to meet Helen to bring about a fusion of Greek beauty and German wisdom, between the Classical and Roman spirits. The boat disappears, and Faust, dressed in proper medieval garb, is ushered in by Mefistofele who suggests that now they go their separate ways. The land of antique fable has no charm for him. He longs for the strong, resinous odours of the Harz Mountains, where dominion over the Northern Hags belongs to him. Faust has already gone, and he is about to depart when there approaches a band of Choretids. With gentle grace they move through a Grecian dance, and Mefistofele retires in disgust. Helen returns and sings of the destruction of Troy, of which she was the cause. The Choretids seek to calm her in vain, but the tortures of conscience cease only when Faust appears before her. Touched by Faust's admiration she promises him her love.

Epilogue: Death of Faust: Faust's laboratory. It is night. A lamp sheds a faint light on the Bible on the reading desk. Old and tired. Faust realizes with disillusion the emptiness of what Mefistofele has given him, and that his death is fast approaching. He prays to God and protects himself from Mefistofele's temptations with the Gospels. He dies repentant, while Mefistofele, defeated, sinks into the ground.

11.00 ROMANTIC VIOLIN SONATAS

Prepared by Pat Bell

Faure, G. (1845-1924). Sonata in A, op 13 (1875-76). Lydia Morkovitch, violin; Gerhard Oppitz, piano. 28
Chandos ABRD 1151

Brahms, J. (1833-1897). Sonata in G, op 78 (1878-79). Arthur Grumiaux, violin; Gyorgy Sebok, piano. 25
Philips 6768 146

Thursday 23

MIDNIGHT

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of now.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 ST GEORGE AND MERRY ENGLAND

Prepared by Pamela Linnett

A selection of English composers through the centuries to celebrate St George's Day.

Lawes, H. (1569-1662). My soul the great God's praises sings. Consort of Musick. Hyperion A66135 10

Arne, T. (1710-1778). Symphony no 3 in E flat. Kenneth Montgomery, conductor. 9
HMV ESD 1060 241

Holst, G. (1874-1934). A Somerset rhapsody. Norman del Mar, conductor. 10
HMV ASD 3953
Bournemouth Sinfonietta (2 above).

Purcell, H. (1659-1695). King Arthur suite. City of London CO; Thomas McIntosh, conductor. 13
Vox Cum Laude D VCL 9005

Vaughan Williams, R. (1872-1958). Norfolk rhapsody no 1 in E minor. City of Birmingham SO; Norman del Mar, conductor. 10
HMV ASD 4089

Boyce, W. (1711-1779). Symphony no 2 in A. Academy of St Martin in the Fields; Neville Marriner, conductor. 6
Argo ZRG 874

Parry, H. (1848-1918). An English suite. City of London Sinfonia; Richard Hickox, conductor. 23
EMI 270 146

Britten, B. (1913-1976). Simple symphony, op 4. English String O; William Boughton, conductor. 17
Nimbus NIM 5925

Elgar, E. (1857-1934). Pomp and circumstance march no 1 in E, op 39. Scottish SO; Alexander Gibson, conductor. 6
Chandos CBR 1012

11.00 MICHAEL DUDMAN PLAYS

Prepared and presented by Elaine Hamilton

Bonnet, P. (16th C.) Concert variations, op 1. ABC L38224 9

d'Aquin, L. (1694-1772). Noel no 1. Chartreuse RICS 77189 4

Noel no 10. ABC L38224 5

Widor, C. (1844-1937). Organ symphony no 5 in F minor, op 42 no 1. Chartreuse RICS 7615 36

Michael Dudman, organ. (all above)

12.00 BERNSTEIN — THE CONDUCTOR

Prepared by Sofia Boniecki

Beethoven, L. (1770-1827). Overture to Fidelio (1814). Vienna PO. 7
DG 2537 048

Haydn, J. (1732-1809). Symphony no 101 in D, Clock (1794). New York PO. 29
CBS SBR 235762

Mozart, W. (1756-1791). Piano concerto no 25 in C, K503 (1786). Leonard Bernstein, piano; Israel PO. 36
CBS SBR 235938

Brahms, J. (1833-1897). Variations on a theme by Joseph Haydn op 56a (1873). Vienna PO. 20
CD DG 410 083-2

Stravinsky, I. (1882-1971). Mass for mixed chorus and double wind quintet (1948). Trinity Boys' Choir; English Bach F Ch & O. 23
DG 2530 880

Leonard Bernstein, conductor (all above)

2.00 RENAISSANCE IN CENTRAL EUROPE

(1)

Prepared by Susan Amigo

Anon. (16th C). Two motets from the graduate-manuscript of Brasov, Transylvania: Asperges; Salve festa dies. Consort of Ancient Music Group. 6
Electrecord ST-ECE 02189

Pesenti, M. (1475-1521). Dal leto me levava. **da Hostia, P.** Un cavalier di Spagna. **Arcadelt, J.** (1505-1568). Voi mi poneste in fuoco; Il bianco e dolce cigno. Pecs C Choir; Aurel Tillai, conductor. 5
Hungaroton SLPX 12546 (4 above)

Luppatus, G. Voglio gir. **Cara, M.** Si come che'l bianco. **Michaelis.** Si me piace. **Cara, M.** Io son l'ocel, jo non compro. **Tromboncino, B.** A la guerra. Andrea von Ramm, mezzo-soprano; Jeunesses Musicales Choir; Bakfark Consort; Gabor Ugrin, conductor. 13
Hungaroton SLPX 12211 (5 above)

Azzalolo, G. (16th C). Come t'aggio lasciato, l'amanza mia (1557-69).

de Wert, G. (1535-1596). Crudele, acerba, inesorabil morte. Pecs C Choir; Aurel Tillai, conductor. 7
Hungaroton SLPX 12546 (2 above)

Sernley, C. (1490-1563). Tant que vivray. **Grefinger, W.** Ach Gott, wem sol ich klagen; Wol kumbt der meyl.

Stoltzer, T. (1480-1526). Entlaubt ist uns der walde; Ich wunsch alln frawen ehr. Andras Laczó, Boldiszar Keonch, tenors.

Anon. Mon mary. **Willaert, A.** (1480-1562). A quand' a quand'; O bene mio. Melinda Lugosi, soprano. 7
Ars Renata Vocal Ensemble; Camerata Hungarica; Laszlo Czidra, conductor.

Hungaroton 11983-84 (5 above) 7

3.00 AUTUMN — A SEASON OF THE SPIRIT

A late harvest of works written towards the end of their composers' lives
Prepared by John O'Connor

Dvorak, A. (1841-1904). Humoresques nos 1 to 4, op 101 (1894). Rudolf Firkusny, piano. 11
Candide-Vox CE 31070

Cello concerto in B minor, op 104 (1896). Lynn Harrell, cello; Philharmonia O; Vladimir Ashkenazy, conductor. 42
Decca SXDL 7608

4.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Mozart, W. (1756-1791). The marriage of Figaro. London PO; Alfred Scholz, conductor. 4
Pro Arte SDS 609

Bruckner, A. (1824-1896). Four orchestral pieces (1862) London PO; Hans Hubert Schoenzeler, conductor. 12
Unicorn UNS 210

Mozart, W. Piano concerto no 23 in A, K488 (1786). Alfred Brendel, piano; Academy of St Martin in the Fields; Neville Marriner, conductor. 25
Philips 6833 119

Symphony no 41 in C *Jupiter* (1788) London PO; Alfred Scholz, conductor. 34
Pro Arte SDS 609

Mendelssohn, F. (1809-1847). Violin concerto in E minor, op 64 (1844). Shlomo Mintz, violin; Chicago SO; Claudio Abbado, conductor. 29
DG 2531 304

Cimarosa, D. (1749-1801). Requiem (1787). Elly Ameling, soprano; Birgit Finnila, contralto; Richard van Vrooman, tenor; Kurt Widmer, bass; Montreux F Ch, Lausanne CO; Vittorio Negri, conductor. 60
Philips 9502 005



7.00 BODY AND SOUL (2) 1955-1963

Prepared and presented by Martin Davidson

Green, R.-Sour, R.-Heyman, E.-Eyton, F. Body and soul (1958). Tony Scott, clarinet; Coleman Hawkins, tenor sax; Tommy Flanagan, piano; Gene Ramey, double bass; Walter Bolden, drums.
Coral/MCA 510 182

Body and soul (1955). Lionel Hampton, vibraphone; Art Tatum, piano; Buddy Rich, drums.
Pablo 2310 775 (mono)

Body and soul (1957). Billie Holiday, vocal; Harry Edison, trumpet; Ben Webster, tenor sax; Jimmy Rowles, piano; Barney Kessel, guitar; Red Mitchell, double bass; Alvin Stoller, drums.
Verve 2304 118 (mono)

Body and soul (1956). Max Roach, drums; Kenny Dorham, trumpet; Sonny Rollins, tenor sax; Ray Bryant, piano; George Morrow, double bass.
Emarcy 195J 38 (mono)

Body and soul (1958). Sonny Rollins, tenor sax.
CD Metro/Verve 815 056-2

Body and soul (1963). Charles Mingus, piano.
Impulse AS 60

8.00 PROKOFIEV CONCERTOS (1)

Prepared and presented by Martin Davidson

Prokofiev, S. (1891-1953). Piano concerto no 2 in G minor, op 16 (1914). Dagmar Baloghova, piano; Czech PO; Karel Ancerl, conductor.
Supraphon/Artia ALPS 707

Violin concerto no 1 in D, op 19 (1914). Nathan Milstein, violin; Philharmonia O; Carlo Maria Giulini, conductor.
Angel S 36009

9.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Brahms, J. (1833-1897). Two rhapsodies, op 79. Ventsislav Yankoff, piano.
Metropole POL 380

Debussy, C. (1862-1918). L'après midi d'un faune. New Philharmonia O; Pierre Boulez, conductor.
CBS GPS 30

Offenbach, J. (1819-1880). Overture, La percolle. Philharmonia O; Neville Marriner, conductor.
Philips 6514 098

de Falla, M. (1876-1946). Love, the magician. Zenaida Pally, soprano; Forrai C Choir; Hungarian State O; Constantin Silvestri, conductor.
Hungaroton HLX 90003

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

Anon. Little girls, goodbye, Richard Tucker, tenor; unnamed O.
Legendary LR 142-5 (mono)

Anderson, L. Fiddle faddle. Leroy Anderson and his O.
MCA COP/S 4599

Spontini, G. (1774-1851). Tu che invoco con orrore, from La Vestale. Maria Callas, soprano; Italian R & TV Ch & O; Alfredo Simonetti, conductor.
Fonit-Cetra LMR 5007 (mono)

Bach-Silotti-Casals. Toccata in C (Adagio). Pablo Casals, cello.
RCA LM 2699

Lacalle, J. Amapola. Tito Schipa, tenor; unnamed O.

Preisser LV 277 (mono)

Novello, I. (1893-1951). Dark music — Man of my heart, from Arc de Triomphe. Elizabeth Welch, Mary Ellis, sopranos; Phoenix TO; Tom Lewis, conductor.
WRC SH 216 (mono)

Stolz, R. (1880-1975). Hallo, du Suse Klingelfee, march. Hoch und Deutschmeister Band; Horst Winter, conductor.
Marcato 30 450 1

Gilbert-Wolfe. Jeannine. Gladys Moncrieff, soprano; unnamed O.
Columbia OEX 10282

Lanner, J. (1801-1843). Der Zapfenstreich, galop. Vienna CO; Paul Angerer, conductor.
Intercord INT 180 818

Trad. A little bird came flying — May has come. Richard Tauber, tenor.
Parlophon PSEO 9432 (mono)

Les gars de la marine. Comedy Harmonists.
Odeon 1C 148 31 469

11.00 3.9.1. CANNIBALE

20th century classical/electronic musics, tape c[ut] collage, musique concrète, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio . . .

Friday 24**MIDNIGHT****12.00 A STRICTLY CHEMICAL POINT OF VIEW**

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

2.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

Musique fantastique! Don't be lost in space . . . Come with us through a filmic time-tunnel from the paranoid 50s to the 50th Century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 SERENADE AND SYMPHONY

Prepared by Barrie Marchant

Mozart, L. (1719-1787). Serenade in D for trumpet, trombone and orchestra. Guy Touvron, trumpet; Michel Becquet, trombone; Berlin RIAS Sinfonietta; Erno Sebestyen, leader.
Schwann VMS 2005

Beethoven, L. (1770-1827). Symphony no 4 in B flat, op 60. English CO; Michael Tilson Thomas, conductor.
CBS D 37209

10.30 AUSTRALIAN CONCERT HALL

Prepared by Jeff Scholer

Strauss, J. (1825-1899). Waldmeister overture. Sydney SO; Patrick Thomas, conductor.
Philips 411 143-1

Copland, A. (b1900). Piano concerto (1926). Gillian Lin, piano; Melbourne SO; John Hopkins, conductor.
RCA VRL 1 0252

Hill, A. (1870-1960). Mass in E flat. Dean Paterson, baritone; James Thiele, organ; Adelaide Singers; Patrick Thomas, conductor.
ABC RRC 379

Hummel, J. (1778-1837). Trumpet concerto in E. Gordon Webb, trumpet; Sydney SO; Robert Pikler, conductor.
RCA VRL1 0078

12.00 RECORD ROUND-UP

By courtesy of EMI Records

Britten, B. (1913-1976). Occasional overture, op 38 (1946). City of Birmingham SO; Simon Rattle, conductor.
HMV EL 27 0263-1

Khachaturian, A. (1903-1978). Spartacus, ballet excerpts (1954). Royal PO; Yuri Temirkanov, conductor.
HMV EL 27 0109-1

Schumann, R. (1810-1856). Dichterliebe, op 48 (1840). Olaf Baer, baritone; Geoffrey Parsons, piano.
HMV EL 27 0364-1

Britten, B. Sinfonia da Requiem, op 20 (1940). City of Birmingham SO; Simon Rattle, conductor.
HMV EL 27 0263-1

Schumann, R. Liederkreis, op 39. Olaf Baer, baritone; Geoffrey Parsons, piano.
HMV EL 27 0364-1

2.00 CHORAL SYMPHONIES

Prepared and presented by Ray Byron

Sibelius, J. (1865-1957). Symphony no 5 in E flat, op 82 (1915, rev. 1919). London SO; Alexander Gibson, conductor.
Decca SPA 122

Mahler, G. (1860-1911). Symphony no 8 in E flat *Symphony of a thousand* (1910). Heather Harper, Lucia Popp, Arleen Auger, sopranos; Yvonne Minton, Helen Watts, contraltos; Rene Kollo, tenor; John Shirley-Quirk, baritone; Martti Talvela, bass; Vienna State Opera Ch; Singverein Ch; Vienna Boys Choir; Chicago SO; Georg Solti, conductor.
Decca 7BB 183/187

4.00 AFTERNOON CONCERT

Prepared and presented by Marie-Louise Stenstroem

Glinka, M. (1804-1857). Overture to Russian and Ludmilla. Boston Pops O; John Williams, conductor.
Philips 6514 186

Mozart, W. (1756-1791). Concerto in C, K314. Michel Piguet, oboe; Academy of Ancient Music; Christopher Hogwood, director.
CD L'Oiseau-Lyre 414 339-2

Loewenstein, G. (1929-1981). Tellus Mater for alto recorder, marimba and strings (1980). Barbro Lindvall, recorder; Bengt Stark, marimba; Royal Swedish Chamber Ensemble; Mats Liljefors, conductor.
Caprice CAP 1266

Berlioz, H. (1803-1869). *Le spectre de la rose* from *Les nuits d'été*, op 7. Jessye Norman, soprano; London SO; Colin Davis, conductor. CD Philips 412 493-2

Ries, F. (1784-1838). Piano concerto in C sharp minor, op 55. Maria Littauer, piano; Hamburg SO; Alois Springer, conductor. Vox TV 334 526 30

Strauss, F. (1822-1905). Horn concerto, op 8. Barry Tuckwell, horn; London SO; Istvan Kertesz, conductor. Decca JB 17 15

Delius, F. (1862-1934). *Eventyr* (1917). Halle O; Vernon Handley, conductor. EMI CFP 40373 16

8.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

Castaldi, B. (1581-1649). Five pieces. Jakob Lindberg, chitarrone. BIS LP 226 8

Poulenc, F. (1899-1963). Sonata. Paula Robinson, flute; Charles Wadsworth, piano. CD Erato ECD 88044 12

Spohr, L. (1784-1859). Double quartet no 3 in E minor, op 87. Academy of St Martin in the Fields Chamber Ensemble. Hyperion A 66142 36

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Among the artists to be heard tonight will be: The Dick Spencer and Steve Huffsteter Quintet; bassist Richard Davis; the Gary Burton Quartet, and drummer Shelly Manne and His Men — recorded at the leader's own jazz club, The Manne Hole.

8.00 UNCLE SAM'S MUSIC BOOK

'Death, Heaven and Angels'

Final programme in this series of music from early twentieth century America

8.30 A TAPE FROM PIATNITSKAYA STREET

By courtesy of Radio Moscow

Music of the people of Central Asia

9.00 BY OURSELVES

Prepared and presented by Max Keogh

Gross, E. (b1926). *Moonscape* (1972). Strings of Queensland SO; Patrick Thomas, conductor. ABC AC 1006 7

Hanson, R. (1913-1976). Violin concerto (1948). Alwyn Elliott, violin; Queensland SO; Patrick Thomas, conductor. ABC AB 1048 40

Grainger, P. (1882-1961). *My Robin* is to the greenwood gone. Melbourne SO; John Hopkins, conductor. HMV OASD 7606 6

10.00 MUSICKE OF SUNDRIE KINDES

English instrumental music

Byrd, W. (1543-1623). The carman's whistle (1591). Christopher Hogwood, harpsichord. L'Oiseau-Lyre D29D4 4

Gibbons, O. (1583-1625). In nomine. Amsterdam Loeki Stardust Quartet. CD L'Oiseau-Lyre 414 277-2 4

Johnson, R. (1583-1633). Three masque dances. 20 lutenists; Roy Goodman, director. CD BIS CD 341 6

Campion, T. Sweet, exclude me not. Camerata of London; Glenda Simpson, Barry Mason, directors. Meridian E 77009 3

Philips, P. (1560-1628). *Fastasia* in F (1582). Anneke Uittenbosch, harpsichord. Etcetera ETC 1022 5

Byrd, W. *Fantasia* in C. Simon Preston, organ. CD Archiv 415 675-2 6

Holborne, A. (d1603). Short airs, both grave and light (1599). Praetorius Consort; Christopher Ball, director. MFP CFP 40335 10

Dowland, J. (1563-1626). Humour say what mak'st thou here (1600). Consort of Musicke; Anthony Rooley, director. L'Oiseau-Lyre DSLO 528-9 3

11.00 MUSIC AMONGST FRIENDS

Handel, G. (1685-1759). Flute sonata in B minor, op 1 no 9 (c1707). L'Ecole d'Orpheus. CRD 1073/4 15

Couperin, F. (1668-1733). L'Espagnole from Les Nations (1726). Hesperion XX; Jordi Savall, director. Astree AS 991 32

Saturday 25

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 A SALUTE TO AUSTRALIANS

By courtesy of Festival Records

Prepared by Ida Ferson

The ABC recently launched a new series of records, which highlight our six state symphony orchestras. This entire programme derives from this new source.

Brumby, C. (b1933). Festival overture on Australian themes (c1983). West Australian SO; Richard Mills, conductor. ABC L 38547 10

Respighi, O. (1879-1936). *The birds* (1927). Tasmanian SO; Omri Hadari, conductor. ABC L 38548 20

Mozart, W. (1756-1791). Concerto in C for flute, harp and orchestra, K299 (1778). Stephen Carter, flute; Rosemary St John, harp; Adelaide SO; Michael Kenny, conductor. ABC L 38546 32

Francaix, J. (b1912). *The floral clock* (1961). Joseph Ortuso, oboe; Tasmanian SO; Joannes Rooze, conductor. ABC L 38548 16

Elgar, E. (1857-1934). *Sea pictures*, op 37: Sea slumber song; In heaven; Sabbath morning at sea; Where corals lie; The swimmer (1899). Margreta Elkins, mezzo-soprano; Queensland SO; Werner Andreas Albert, conductor. ABC L 38545 22

Strauss, R. (1864-1949). *Capriccio*; Prelude (1942). Tasmanian SO String Sextet; Barry Tuckwell, conductor. ABC L 38548 12

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Ma Rainey, Dave Tough, Adrian Ford, Teddy Edwards, Count Basie, Noel Foy, Duke Ellington.

3.00 HOME COOKING

Prepared and presented by Bruce Johnson

A monthly programme devoted to Australian jazz, using material from both commercial and private sources, including recordings made by 2MBS-FM in our own studios and at concerts and other jazz venues.

Jazz from Melbourne

Melbourne has been an essential focus in the history of Australian jazz, witnessing several of the most far-reaching developments since the emergence of men like Benny Featherstone, Bob Tough, and others at the Fawkner Park Kiosk in the thirties, and later the traditional movement centred on the Bells during and after the second world war. Today, the first of what will be an occasional series featuring various strands of the jazz movement in Melbourne.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.



2MBS-FM

THE MUSIC LOVERS' STATION

5.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 GUITAR — SOLO AND WITH ORCHESTRA

Prepared by Sofia Boniecki

Albeniz, I. (1860-1909). Asturias (1887). Pepe Romero, guitar. Philips 6514 381 6

Arnold, M. (b1921). Guitar concerto, op 67 (1959). John Williams, guitar; London Sinfonietta; Elgar Howarth, conductor. CBS 25 AC 463 22

Paganini, N. (1782-1840). Grand sonata in A. Julian Bream, guitar. RCA VRL1 7158 22

Boccherini, L. (1743-1805). Sinfonia concertante in C, op 21 (1775). Sonja Prunnbauer, guitar; RIAS Sinfonietta; Jiri Starek, conductor. Schwann VMS 2062E 24

Villa-Lobos, H. (1887-1959). Preludes: no 2 in E; no 3 in A minor (1940). Konrad Ragossnig, guitar. Supraphon 1 11 1040 8

Torroba, F. (1891-1982). Dialogos (1974). Pepe Romero, guitar; Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 9500 749 26

Tarrega, F. (1852-1909). Capricho arabe. Narciso Yepes, guitar. DG 2530 871 5

10.00 FRENCH CHAMBER MUSIC

Prepared by Annie Schweitzer

Saint-Saens, C. (1835-1921). Violin sonata no 1 in D minor, op 75 (1885). Pinchas Zukerman, violin; Marc Neikrug, piano. Philips 416 157-1 23

Faure, G. (1845-1924). Piano quartet no 1 in C minor, op 15 (1877). Susan Tomes, piano; Krysia Osostowicz, violin; Robin Ireland, viola; Timothy Hugh, cello. Hyperion A 66166 30

11.00 BEETHOVEN

The Sonatas for Piano and Violin

Beethoven, L. (1770-1827). Sonatas for piano and violin: no 8 in G, op 30 no 3; no 9 in A, op 47 *Kreutzer* (1802). Vladimir Ashkenazy, piano; Itzhak Perlman, violin. Decca 92 D4 D5 56

5.00 SUNDAY MORNING MUSIC

Prepared and presented by Ray Byron

A varied programme of classical music for relaxed weekend listening

9.00 IN MEMORIAM

Prepared by Ida Ferson

Pergament, M. (1893-1977). The Jewish song (1944). Birgit Nordin, soprano; Sven-Olf Eliasson, tenor; Stockholm P Choir & O; James de Preist, conductor. Caprice CAP 2013 73

Edel, Y. (b1896). Suite in memoriam (1947). Alex Tal, violin; Y. Menze, cello; H. Israeli, piano. CBS S 72839 15

10.30 FROM THE 18TH CENTURY

Prepared by Barrie Marchant

Tartini, G. (1692-1770). Sonata in G minor. Dmitri Sitkovetsky, violin; Bruno Canino, piano. Orfeo S 048831A 15

Wagenseil, G. (1715-1777). Harp concerto in G. Susan Drake, harp; English String O; William Boughton, conductor. Nimbus 2139 13

Pleyel, I. (1757-1831). Symphonie periodique no 6 in F. Hans Juergen Moehring, flute; Guenther Passin, oboe; Juergen Gode, bassoon; Walter Lexutt, horn; Cologne CO; Helmut Mueller-Bruehl, conductor. Schwann VMS 1405 19

Beethoven, L. (1770-1827). Piano trio no 10, in B flat, op posth. 154. Trio Vidom. Pavane ADW 7049 5

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 AMERICAN BANDS OF THE 1920s AND EARLY 30s

Waring's Pennsylvanians: 1928-1932

Prepared and presented by Alexander Craig

From the close of the 1930s, through to the 40s, 50s and 60s, Fred Waring was an immensely popular chorusmaster, directing an orchestra mainly an accompanying unit for his choir and smaller vocal groups and solo singers. Waring's leadership of one of the 'hottest' or most jazz-oriented white dancebands from the mid-1920s into the early 30s disappeared almost totally from human memory, despite its many successful appearances and numerous Victor records. Sought out again, Fred Waring's Pennsylvanians — especially during the five years selected from for this programme — prove to be as crisp, clean and swinging as ever with fine *instrumental* soloists: they are musically much more satisfying than the large, jazzless, too-frequently-saccharine conglomerate which replaced them. Ironically, the Pennsylvanians' 'hotness' appears at its optimum when the Depression era was darkest, and the entertainment industry generally thought it best to promote a tamer, 'sweeter,' allegedly more soothing sound. Then, too, trumpeter-vocalist Johnny 'Scat' Davis came into the band, only a few months after Red Nichols' augmented Five Pennies had featured him on three Brunswick 78 rpm titles (Davis' own 1934 recording group included clarinetist Benny Goodman and drummer Stan King, and he had, as Will

Friedwald puts it, 'a brief but memorable movie career'). Frank Zullo, first trumpet from mid-1937 with Glen Gray's Casa Loma Orchestra, joined at about the same time. The name of pianist Paul Mertz will be very familiar to many jazz-lovers, because of his 1925-to-'27 association with the great cornetist Bix Beiderbecke and C-melody saxophonist Frank Trumbauer. Mertz not only played some nice piano solos for Waring's Pennsylvanians but, from 1927 till 1930, wrote some of their best arrangements. Other notable musicians heard during the hour include Ernest Loring 'Red' Nichols, trumpet; Will Bradley, trombone; Jimmy Dorsey, clarinet and alto saxophone; Irving 'Babe' Russin, tenor saxophone; Spencer Clark, bass saxophone; Artie Bernstein, bass. Here is music leaping alive across half a century and most likely to surprise and delight you.

Various (1928-32). Waring's Pennsylvanians. Stash ST126 40

Various (1931). Red Nichols and His Five Pennies. Brunswick 01281, 01312. 10

1.00 THE WAGNER SOCIETY PRESENTS The Language of Love

Wagner, R. (1813-1883). Overture and Venusberg music from Tannhauser (1861). 22

The contest in song — Wolfram confronts Tannhauser from Tannhauser (1861). Rene Kollo, tenor; Victor Braun, Manfred Jungwirth, baritone; Hans Sotin, bass.

Vienna State Opera Ch; Vienna PO; Georg Solti, conductor. (2 above) Decca SET 506 17

Prelude and love death, from Tristan und Isolde (1865). Leningrad PO; Yevgeny Mravinsky, conductor. Melodiya C10 17781 17

2.00 PARTS, PASSION AND DIVISION

Dowland, J. (1563-1626). Come again, sweet love doth now invite (1597). Martyn Hill, tenor; Anthony Rooley, lute; Trevor Jones, bass viol. L'Oiseau-Lyre DSLO 509 5

Fantasia (c1600). James Tyler, lute. Saga 5438 4

Come away, come sweet love; Rest awhile, you cruel cares (1597). Emma Kirkby, soprano; John York Skinner, counter-tenor; Martyn Hill, tenor; David Thomas, bass. L'Oiseau-Lyre DSLO 508 6

Flow my tears (1600). Paul Hillier, baritone; Barry Mason, lute; Rosemary Thorndycraft, bass viol. Hyperion A 66003 4

Scheldemann, H. (1596-1663). Pavana lacrymae. Elisabeth Garnier, regal. Arion ARN 431 5

Dowland, J. Lamentatio Henrici Noel (1597). Emma Kirkby, soprano; John York Skinner, counter-tenor; Martyn Hill, tenor; David Thomas, bass. L'Oiseau-Lyre DSLO 551 12

Holborne, A. (d1602). Nowell's galliard (1599). Extempore String Ensemble; George Weigand, director. Meridian E 77027 2

Dowland, J. I saw my lady weep (1600). Emma Kirkby, soprano; David Thomas, bass; Anthony Rooley, lute. L'Oiseau-Lyre DSLO 528 6

Sunday 26

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

Lord Chamberlain his galliard. Jakob Lindberg, Christopher Wilson, lutes.
L'Oiseau-Lyre 556

Johnson, R. (c1582-1633). Carman's whistle. Konrad Junghaenel, lute.
Accent ACC 8121

Dowland, J. Captain Piper's pavan and galliard. Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre DSLO 533

Simpson, T. (1582-1630). Alman. Ulsamer Collegium.
Archiv 2533 150

Peerson, M. (c1572-1650). Piper's paven.
Bull, J. (c1562-1628). Piper's galliard. Colin Tilney, harpsichord. (2 above)
L'Oiseau-Lyre DSLO 552

Dowland, J. My heart and tongue were twins; Up merry mates (1612). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre DSLO 586

Hume, T. (c1570-1645). Adué sweete love; Faine would I change that note (1605). Jan de Gaetani, mezzo-soprano; Christel Thielmann, lra viol.
Pantheon FSM 68 904

Dowland, J. Lachrimae; Seven passionate pavans (1604). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre DSLO 517

4.10 MOZART, SALZBURG, 1779

Mozart, W. (1756-1791). Violin sonata no 26 in B flat, K378 (1779). Jaap Schroeder, violin; Jos van Immerseel, fortepiano.
Harmonia Mundi 1C 165-99 973

Symphony no 33 in B flat, K319 (1779). Academy of Ancient Music; Jaap Schroeder, Christopher Hogwood, directors.
L'Oiseau-Lyre D171D4

5.00 EVENSONG FOR ANZAC

Prepared and presented by Ann Ramsay

Bach, J.S. (1685-1750). Erstanden ist der heilige Christ; Come ye faithful raise the strain; Christ the Lord is risen; Glasgow Cathedral Choir; John Turner, conductor.
Vista VPS 1023

Various. Psalms 53, 130, 131. King's College Choir, Cambridge; Philip Ledger, conductor.
WRC QR 03476

Various. Hymns: Ye choirs of new Jerusalem; Jesus, Good above all other; Praise my soul the King of Heaven. St Anne's Cathedral Choir, Belfast; Jonathan Gregory, conductor.
Alpha APS 339

Byrd, W. (1542-1623). Magnificat; The great service; Nunc dimittis; The great service; Ave verum corpus; Prevent us o Lord; Praise our Lord; All Ye Gentiles. New College Choir, Oxford; David Lumsden, director.
Abbey LPB 751

Ireland, J. (1879-1962). Greater love. Carlisle Cathedral Choir; Duncan Waugh, treble; Ian Dixon, baritone; Andrew Seivewright, conductor.
Alpha AOS 318

Wadely, F. (19th-20th C). Peace I leave with you. Carlisle Cathedral Choir.
Alpha APS 318

Various. Hymns: The King of love my shepherd is; Soldiers of Christ arise; Help us to help each other; Loving shepherd of thy sheep. Temple Church Choir, London; George Thalben-Ball, conductor.
HMV ESD 7136

Bruckner, A. (1824-1896). Requiem in D minor (1849). Barbara Yates, soprano; Sylvia Swan, contralto; John Steel, tenor; Colin Wheatley, bass; Alexandra Choir; Robert Munns, organ; Charles Proctor, conductor.
Unicorn UNS 210

Mozart, W. (1756-1791). Laudate Dominum, K321 (1779). Edith Mathis, soprano; Dresden State Choir; Hans Otto, organ; Bernhard Klee, conductor.
DG 2530 978

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 SWITZERLAND'S MUSICAL PAST

Sponsored by the Australian Council of Chambers of Industry and Commerce of EEC countries

Tonight's programme is sponsored by the Swiss Chamber of Commerce.

The programme begins with an introduction to Swiss music from the 9th to the 18th centuries, by courtesy of the Swiss Broadcasting Corporation

Senfl, L. (1486-1542). Missa paschalis (1508). New York Pro Musica; Noah Greenberg, director.
Decca SFL 931 281

9.00 VERSIONS AND VARIATIONS

Prepared by John O'Connor

Szymanowski, K. (1882-1937). Theme and variations in B flat minor, op 3. Felicja Blumenthal, piano.
Unicorn RHS 347

Strauss, R. (1864-1951). Don Quixote, fantastic variations, op 35 (1897). Ulrich Koch, viola; Mstislav Rostropovich, cello; Berlin PO; Herbert von Karajan, conductor.
HMV ASD 3118

10.00 THE COMPOSER UNMASKED (10)

Prepared by Arthur Carter

Shostakovich, D. (1906-1975). String quartet no 12 in D flat, op 133 (1968). Borodin Quartet.
HMV SLS 879

Prelude and fugue no 5, op 87 (1951). Dmitri Shostakovich, piano.
HMV RLS 721 (mono)

String quartet no 13 in B flat minor, op 138 (1970). Beethoven Quartet.
Angel SR 40189



2MBS-FM
THE MUSIC LOVERS' STATION

11.00 MENDELSSOHN Late evening chamber music Prepared by Alice Barton

Mendelssohn, F. (1809-1847). On wings of Spring, op 34 no 2 (1834); Greeting, op 19 no 5 (c1831); New love, op 19 no 4. Elly Ameling, soprano; Rudolf Jansen, piano.
CBS D36678

Der Mond, op 86 no 5; Andres Maientied, op 8 no 8; Minnelied, op 34 no 1 (c1834); Jagdlied, op 84 no 3. Peter Schreier, tenor; Walter Olbertz, piano.
DG 2530 596

Fruehlingsglaube, op 9 no 8 (1830); Morgengruss, op 47 no 2 (1839); Reiselied, op 34 no 6 (1836). Janet Baker, mezzo-soprano; Geoffrey Parsons, piano.
HMV ASD 4070

Octet in E flat, op 20 (1825). Academy of St Martin in the Fields: Ivana Brown, Malcolm Latchem, Rodger Garland, Andrew McGee, violins; Stephen Shingles, Anthony Jenkins, violas; Denis Vigay, Roger Smith, cellos.
Philips 9500 616

Monday 27

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 OF FRENCH ORIGIN

Prepared by Ruth Warren

Satie, E. (1866-1925). Gymnopedie no 1 (orch. Debussy) (1888). Monte Carlo PO; Lawrence Foster, conductor.
Erato ERA 9271

Poulenc, F. (1899-1963). Aubade for piano and eighteen instruments (1929). Boris Krajny, piano; Prague CO.
Supraphon 1410 2705

Ravel, M. (1875-1937). Sheherazade song cycle (1903). Regine Crespin, soprano; Suisse Romande O; Ernest Ansermet, conductor.
Decca JB 15

Chausson, E. (1855-1899). Viviane symphonic poem, op 5 (1882). Basle SO; Armin Jordan, conductor.
Erato NUM 75253

Lalo, E. (1823-1892). Symphony in G minor (1886). French National RO; Thomas Beecham, conductor.
HMV SXDW 3022

10.30 CONCERT HALL London Symphony Orchestra Prepared by Elaine Hamilton

Mozart, W. (1756-1791). Clarinet concerto in A, K622 (1791). Gervaise de Peyer, clarinet; London SO; Peter Maag, conductor.
Decca JB 48

Mahler, G. (1860-1911). Symphony no 1 in D (1889). London SO; James Levine, conductor.
RCA ARL1 0894

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Metronome, the American jazz magazine, used to conduct an annual poll among its readers to find the most popular instrumentalists and arrangers. Every year Metronome issued a set of big band recordings featuring the top 14 or so musicians.

Today we shall hear from these recordings spanning the years 1939 to 1949.

It is fascinating to hear the evolution of the voters' taste during this decade — from the white swing-era players of 1939 (Bunny Berigan, Jack Teagarden, Tex Beneke) to the coloured boppers of 1949 (Fats Navarro, Miles Davis, Charlie Parker and J. J. Johnson).

1.00 MONDAY MUSIC

CONCERT RECORDED BY 2MBS-FM

The Conservatorium Chorale, directed by Dr Ron Smart. Recorded at St Stephen's Uniting Church, Macquarie Street, Sydney on April 13, 1987.

2.00 AUSTRALIA WIDE Beginner's Guide to Music

Programme 4: Harmony

This series of eight programmes for Primary teachers and all interested listeners looks at the basic ingredients from which music is made.

The series was prepared by Frances Dennis, Jan O'Connell and Betty Carson from the South Australian Education Dept. and is presented by Mike Spears from the Arts Education Team. Produced by Jane Wilson of 5UV Adelaide, with financial assistance from the Commonwealth Schools Commission Professional Development Programme.

Ping Tan Pictures

Produced by Jane Wilson 5UV-AM Adelaide

In this program of songs by the South Australian composer Duncan McKie, the singers are Guila Tiver, mezzo-soprano, and Alan McKie, baritone, with associate artists Stephen Carter, flute, and Nigel Savin, clarinet, and the accompanist is John Hall.

The composer's son Alan will provide a linking commentary on the background and spirit of the songs.

From the National Programme Service of the PBAA

3.00 FROM THE COLLECTION OF RARE INSTRUMENTS

Glass Harp/Harmonica in Concert

Prepared by Ida Ferson

Mozart, W. (1756-1791). Adagio and rondo in C minor for glass harmonica, flute, oboe, viola and cello (1791).
Turnabout TVS 34452 16

Reicha, A. (1770-1836). Grand solo for harmonica and orchestra.

Masek, V. (1755-1831). Theme and variations for solo harmonica (1808).
FSM 523233 EB (2 above) 24

Reichardt, J. (1752-1814). Rondo in B flat for glass harmonica, string quartet and double bass (1795).

Roellig, K. (1735-1804). Quintet in C minor for glass harmonica and string quartet (1786). 19

Schulz, J. (1747-1800). Largo in C minor for solo glass harmonica (1799). 5

Naumann, J. (1741-1801). Quartet in C minor for glass harmonica, flute, viola and cello (1789). 12

Mozart, W. Adagio in C, K617A, for solo glass harmonica (1791). Bruno Hoffman, glass harmonica (all above). 4
Turnabout TVS 34452 (5 above)

5.00 WORKS DONE FOR TODAY

Prepared by Michael Sheehan

Anon. I couldn't hear nobody pray. Jessye Norman, soprano; Ambrosian Singers.
Philips 9500 580 3

Haydn, J. (1732-1809). Andante and minuet from Quartet in B flat, op 103 (1803). Juilliard Quartet.
CBS MP 39553 12

Prokofiev, S. (1891-1953). Symphony no 1 in D, op 25 *Classical* (1917). Academy of St Martin in the Fields; Neville Marriner, conductor.
Decca 410 167-1 14

Beethoven, L. (1770-1827). Ah perfido, op 65. Birgit Nilsson, soprano; Royal Opera House O; Edward Downes, conductor.
Telefunken 6.48122 14

Ravel, M. (1875-1937). Daphnis et Chloe, suite no 2 (1912). Paris O; Daniel Barenboim, conductor.
CBS 76523 17

Cherubini, L. (1760-1842). Act III from Medea (1797). Maria Callas, Miriam Pirazzi, sopranos; Mirto Picchi, tenor; La Scala O; Tullio, conductor.
Everest 3351 27

Handel, G. (1685-1759). Oboe concerto no 8 in B flat (1740). Andre Lardot, oboe; Vienna State Opera O; Felix Prohaska, conductor.
Bach Guild Hm 40 Sd 8

Wagner, R. (1813-1883). Liebestod from Tristan and Isolde (1865). Joan Sutherland, soprano; National PO; Richard Bonynge, conductor.
Decca OS 26612 4

Locatelli, P. (1695-1764). Concerto grosso in D, op 1 no 9 (1736). Academy of St Martin in the Fields; Neville Marriner, conductor.
L'Oiseau-Lyre CPA 587-8 10

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

8.00 KNOW YOUR TENORS!

Prepared and presented by Max Krumbeck

Puccini, G. (1858-1924). Strange harmony of contrasts from *Tosca* (1900).
Balkanton BOA 1051 3

Verdi, G. (1813-1901). Miserere from *Il Trovatore* (1853).
Pearl GEMM 181/2 (mono) 4

Sanderson, W. (1878-1935). Until.
Decca DPA 607/8 2

Trad. (arr. McCarthy). Steal away.
Decca DPA 607/8 3

Mascagni, P. (1863-1945). Fu vile l'editto from *Isabeau*.
Rubini RS 309 (mono) 3

Poulenc, F. (1899-1963). Bleuet.
Nimbus 2118A 3

Giordani, G. (c1753-1798). Caro mio ben.
Bongiovanni GB 1032 (mono) 3

Schubert, F. (1797-1828). Ave Maria.
Decca 236 D2 5

Cadman, C. (1881-1946). A moonlight song.
Rubini GV 517 (mono) 3

Dowland, J. (1563-1626). Go crystal tears.
CD Capriccio 10 047 3

Wagner, R. (1813-1883). Siegfried's forging song from *Siegfried* (1876).
Capriccio C 27 042 6

Verdi, G. Far from the world of fashion from *La Traviata* (1853).
Kaibala 40D02 4

Puccini, G. O dolci mani from *Tosca* (1900).
HMV ASD 2382 7

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Handel, G. (1685-1759). Organ concerto no 12 in B flat, op 7 no 6. Marie-Claire Alain, organ; Jean-Francois Paillard CO; Jean-Francois Paillard, conductor.
Erato STU 71097 9

Schuetz, H. (1585-1672). Symphoniae sacrae, op 6 nos 13, 5, 2, 9, 10 (1629).
Saqueboutiers de Toulouse.
Erato NUM 75234 25

Beethoven, L. (1770-1827). Piano sonata no 15 in D, op 28 (1801). Daniel Barenboim, piano.
HMV SLS 79406 13

Tchaikovsky, P. (1840-1893). String sextet in D minor, op 70 *Souvenir de Florence* (1892).
Genrikh Talalyan, viola; Mstislav Rostropovich, cello; Borodin Quartet.
Melodiya/HMV ASD 3027 34

Telemann, G. (1681-1767). Trio in D for two flutes and basso continuo; Solo in G minor for oboe and basso continuo; Conclusion in B flat (1733). Concerto Amsterdam.
Telefunken 6.35062-2 23

Bach, J. C. (1735-1782). Symphonies, op 3: no 5 in F; no 6 in G (1765). Academy of St Martin in the Fields; Neville Marriner, director.
Philips 9502 001 16

Tuesday 28

1.00 BUSH BAROQUE

A broad mix of contemporary and traditional folk-based music from Australia and overseas, with emphasis on Australian content.

The programme includes: interviews; artist profiles and specials on local and visiting performers and writers; specials on other well-known and/or interesting performers and writers; musical documentaries; contemporary pop music which reflects folk roots; Australian poetry from anonymous and contemporary poets; interviews and readings of Australian poets.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 WALTZ TIME

Prepared by Barrie Marchant

Strauss, J. (1825-1899). *Roses from the south*. Vienna Volksoper O; Franz Bauer-Theussl, conductor. Philips 411 119-1 8

Lehar, F. (1870-1948). *Guiditta* (1934). Johann Strauss O; Willi Boskovsky, conductor. HMV ASD 1435 401 6

Strauss, J. *Blue Danube waltz*. Vienna Volksoper O; Franz Bauer-Theussl, conductor. Philips 411 119-1 10

9.30 SCORE READING

Baroque Music

2MBS-FM PRODUCTION

The more you see, the more you hear, and the more you hear, the more you understand the composer's craft.

These score reading programmes move from early music through the centuries to the present day, observing period characteristics and changes in instrumentation, notation, textures and style as they occur in the score.

Texts to be used: *The Norton Scores*, edited by Roger Kamien (1984) — Volume I *From Gregorian Chant to Beethoven*.

10.30 THE PHILADELPHIA ORCHESTRA

Prepared by Bob Goodnow

Dvorak, A. (1841-1904). *Scherzo capriccioso*. Eugene Ormandy, conductor. Time-Life STL 554 12

Brahms, J. (1833-1897). *Piano concerto no 1 in D minor, op 15*. Alexis Weissenberg, piano; Riccardo Muti, conductor. HMV 143521-1 45

Mendelssohn, F. (1809-1847). *Symphony no 4 in A, op 90 Italian*. Eugene Ormandy, conductor. CBS GMC 520 29

Philadelphia O (all above).

12.00 BOLET — THE GREAT ROMANTIC (6)

Prepared by Pat Bell

Liszt, F. (1811-1886). *Valse impromptu, S213* (c1850). CD Decca 410 115-2 6

Reminiscences of Don Juan, S418 (1841). CD Decca 417 523-2 19

Fantasia on Hungarian folk themes, S123 (c1852). London SO; Ivan Fischer, conductor. CD Decca 414 079-2 16

Benediction de Dieu dans la solitude, S173 (1845-52). CD Decca 411 803-2 17

Hark, hark the lark; To be sung on the water, S558 (1837-38). CD Decca 414 575-2 8

Four transcendental studies, nos 9-12, S139 (1851). CD Decca 414 601-2 33

Jorge Bolet, piano (all above).

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 ECHOES OF 1986 MUSIC FESTIVALS

G. B. Pergolesi: Musica Sacra et Profana
Prepared by Ida Ferson

Attrib. Pergolesi, G. (1710-1736). Three concerti armonici: no 1 in G, no 2 in G; no 3 in A. Academy of St Martin in the Fields; Neville Marriner, conductor. Argo ZRDL 1002 34

Salve Regina in C minor. Ileana Cotrubas, soprano; I Solisti Veneti; Claudio Scimone, conductor. RCA STU 71179 14

Concertino no 6 in E flat. Academy of St Martin in the Fields; Neville Marriner, conductor. Argo ZRDL 1002 9

4.00 MUSIC FOR STRINGS

Prepared by Ruth Warren

Elgar, E. (1857-1934). *Serenade for string orchestra* (1892). Members of Hamburg SO; Alois Springer, conductor. Turnabout TVS 34404 10

Giuliani, M. (1781-1829). *Grand serenade, op 82*. Takako Nishizaki, violin; Ichiro Suzuki, guitar. Hong Kong 6.220165 17

Dvorak, A. (1841-1904). *Romance, op 11* (1873). Vaclav Snitil, violin; Prague SO; Josef Hmcr, conductor. Supraphon 1110 3194 13

Barber, S. (b1910). *Adagio for strings, op 11*. Monte Carlo PO; Lawrence Foster, conductor. Erato ERA 9271 8

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). *Piano concerto no 20 in D minor, K466* (1785). Mitsuko Uchida, piano; English CO; Jeffrey Tate, conductor. Philips 416 381-1 33

Dvorak, A. (1841-1904). *Cello concerto in B minor, op 104* (1895). Heinrich Schiff, cello; Concertgebouw O; Colin Davis, conductor. Philips 6514 071 38

Brahms, J. (1833-1897). *Symphony no 1 in C minor, op 68* (1876). USSR R & TV Large SO; Kyriil Kondrashin, conductor. Melodiya C10 04811 41

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

This evening we will play tracks from a Catalyst recording of March 1977 featuring pianist George Muribus, bassist Len Lasher and drummer Lee Charlton. The tracks on this recording *Giant Steps*, *Champotch*, *Augmented investments*, *Greensleeves*, *Plane six* and *Subject to change* — Trio, 77.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 CHAMBER MUSIC

Mozart to Bartok

Prepared and presented by Ray Byron

Mozart, W. (1756-1791). *Divertimento no 1 in B flat* for three bassett horns, K439b. Trio di Clarone. EMI EL 270 281 1 15

Schubert, F. (1797-1828). *String quartet no 14 in D minor, D810, Death and the maiden* (1824). Quartetto Italiano. Philips 6570 180 38

Spohr, L. (1784-1859). *Octet in E, op 32* (1820-40). Nash Ensemble. CRD 1054 27

Schoenberg, A. (1874-1951). *String quartet no 2 in F sharp minor* (1908). Evelyn Lear, soprano; New Vienna String Quartet. Philips 6570 576 30

Wednesday 29

MIDNIGHT

12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab ...)

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a speciality ...

1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues, jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musicians' increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).

The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer ...

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 PLUCKED STRINGS

Prepared by Bob Goodnow

Anon. Allegro vivo. Vienna Mandolin and Guitar Ensemble.

Turnabout TV 34239

Vivaldi, A. (1678-1741). Concerto in D for guitar and strings (1740). Maria-Livia Sao Marcos, guitar; Solisti di Zagreb. Everest 3420

Concerto in D. German Plucked String O. Bellaphon DC 22539

9.30

POWER POINT

2MBS-FM PRODUCTION

A weekly programme of interviews with prominent members of the Australian community, to provide a glimpse of how the power of music gives point to their lives, their philosophies, their professions.

Jill Hickson (Wran) BA, MBA, AFAIM, Management Consultant, patron of 2MBS-FM, member of the Sydney Opera House Trust is interviewed by Belinda Webster.

10.30 CONCERT HALL

Prepared by Elaine Hamilton

Haydn, J. (1732-1809). Sinfonia concertante in B flat, Hob.I:105 (1792). Collegium Aureum; Franzjosef Maier, director. Harmonia Mundi/WRC R 09065

Dittersdorf, K. (1739-1799). Harp concerto in A (1779) (arr. Pilley). Marisa Robles, harp; Academy of St Martin in the Fields; Iona Brown, director. Argo ZRG 930

Mozart, W. (1756-1791). Serenade no 9 in D, K320 *Posthorn* (1779). Collegium Aureum; Franzjosef Maier, director. Harmonia Mundi/WRC R 08602

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

A long workout on Dizzy Gillespie's *A night in Tunisia* takes up most of side two on this classic recording by drummer Art Blakey's Quintet from 1954 (*A night at Birdland with the Art Blakey Quintet*, Blue Note BST 81521).

The spirit of Duke Ellington burns brightly on this program of mainly Ellingtonia by that most underrated of Swing Era orchestras — that of Charlie Barnet, whose music was the most consistently jazz slanted of all those by the white swing bands. These recordings from 1939-40 not only show Barnet's unabashed admiration for the Duke but demonstrate how

to retain the spirit of the Ellington originals without indulging in imitation. (*The Duke's ideas*, RCA PM 42041).

Gillespie-Paparelli. A night in Tunisia (1954). Silver. Mayreh.

Art Blakey Quintet (2 above).

Blue Note BST 81521

Ellington. The gal from Joe's (1939).

Ellington-Williams. Echoes of Harlem.

Barnet. Midweek function.

Coslow-Johnston. Ebony rhapsody.

Ellington-Bigard-Mills. Lament for a lost love (Solace).

Adamsen-Sevitt-Watson. It's a wonderful world (1940).

Ellington-Carney-Mills. Rockin' in rhythm.

Osborne-Rogers. Pompton turnpike.

Charlie Barnet and his Orchestra (8 above). RCA PM 42041 (mono) (8 above)

1.00 FROM BOHEMIA

Featuring the Dvorak symphonies

Prepared by Audrey Manning

Novak, V. (1870-1949). Slovak suite, op 32 (1903). Czech PO; Frantisek Vajnar, conductor.

Supraphon 1110 3406 2

Janacek, L. (1854-1928). Piano sonata, *From the street* (1912). Marios Papadopoulos, piano. Hyperion A 66167

Suk, J. (1874-1935). Under the apple tree (1902). Bohuslava Jelinkova, contralto; Czech PO; Ostrava Janacek PO; Otakar Trhlik, conductor.

Supraphon 1 12 1678

Dvorak, A. (1841-1904). Symphony no 9 in E minor, op 95 *New world* (1893). Vienna PO; Herbert von Karajan, conductor.

CD DG 415 509-2

3.00 HEARING THE DOTS

Presenting music from the composers' collective Music Performed

Hill, F. (b1948). A serpent on a rock (1985). Carla Kutasi, flute; Philip Morgan, guitar.

Carrol, J. (b1960). Jesus in the temple (1985). Gagliano Quartet.

Zurynski, R. Piece for recorders, harpsichord and tape (1984). Ian Shanahn, Benjamin Thorn, recorders; Nicholas Parle, harpsichord; David Turnbull, electronics.

Mills, J. Without rhyme or reason (1984). Rowena Cowley, Barbara Tree, vocals; Mark McGee, harpsichord.

Private recordings (all above)

3.30 ANNOUNCER'S CHOICE

A selection of fine Australian music prepared by your presenter

4.00 PRO ARTE

Prepared and presented by Einir Brunckhorst

Corelli, A. (1653-1713). Sonata in G minor, op 5 no 7 (1700).

Sonata in A minor, op 5 no 8 (1700).

Sonata in E flat, op 5 no 9 (1700).

Sonata in C, op 5 no 10 (1700).

Sonata in B flat, op 5 no 11 (1700).

'La Follia' in G minor, op 5 no 12 (1700).

Pro Arte PAL 1045

Frans Brueggen, recorder; Anner Byslma, cello; Gustav Leonhardt, harpsichord. (all above)

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Thomas, A. (1811-1896). Overture to Mignon. RCA Italian SO; Rene Leibowitz, conductor. RCA A2RS 9638

Mozart, W. (1756-1791). Ave verum, K618. St John's College Choir, Cambridge; Peter White organ; George Guest, conductor. Decca VIV 45

Offenbach, J. (1819-1880). Les belles Americaines. Boston Pops O; Arthur Fiedler, conductor. Time-Life STLF 0021

Handel, G. (1685-1759). Largo, from Serse. London SO; George Szell, conductor. Decca SPA 155

Delibes, L. (1836-1891). Bell song, from Lakme. Anna Moffo, soprano; Rome Opera House O; Tullio Serafin, conductor. RCA RDES 2343

Barber, S. (b1910). Adagio for strings. Philharmonia O Strings; Efrem Kurtz, conductor. WRC R 06259

Catalani, A. (1854-1893). Danza della Ondine. London SO; Richard Bonyngue, conductor. Decca AUS 1039

Albinoni, T. (1671-1750). Adagio in G minor. Clifford Knowles, violin; Caleb Jarvis, organ; Royal Liverpool PO; Charles Groves, conductor. WRC R 06251

Verdi, G. (1813-1901). Love duet, from A masked ball. Leontyne Price, soprano; Carlo Bergonzi, tenor; RCA Italian Opera O; Erich Leinsdorf, conductor. RCA RDES 2345

Strauss, J. (1825-1899). Voices of spring, op 410. Vienna PO; Lorin Maazel, conductor. DG 413482-1

Bliss, A. (1891-1975). Dance of summer, from Adam Zero. Royal Opera House O; Robert Irving, conductor. HMV ESDW 713 1/2

Chopin, F. (1810-1849). Etude no 12, op 10 *Revolutionary*. Ilana Vered, piano. Decca VIV 63

Dreyfus, G. (b1928). Theme from Dimboola. Neon PO; William Motzing, conductor. ABC ABCL 8202

Ponchielli, A. (1834-1886). Dance of the hours, from La gioconda. Rome PO; Massimo Freccia, conductor. RCA L70Y 6506

Lehar, F. (1870-1948). Excerpts from The merry widow. Hilde Gueden, soprano; Per Grunden, tenor; Vienna State Opera Ch & O; Robert Stolz, conductor. Decca SPA 517

7.00 THE JOY-A-JAZZ

In Memory of Duke

Prepared and presented by Joya Jensen

Today is the 88th anniversary of the birth of Duke Ellington. To mark the occasion, Joya salutes this late giant among the giants of jazz with a selection of tributes to him, delivered by other leading jazz figures, among whom are Gerry Mulligan, Dave Brubeck and Charles Mingus.



1.00 MASTER PETER'S PUPPET SHOW

Prepared and presented by Alison Gyger

de Falla, M. (1876-1946). Master Peter's puppet show (1923). Opera in one act; libretto by the composer, from an episode in Don Quixote by Cervantes. First performed in Paris, June 25, 1923.

MASTER PETER: Alexander Oliver, tenor
DON QUIXOTE: Peter Knapp, baritone
THE BOY: Jennifer Smith, soprano

Synopsis:

The action takes place in an inn in La Mancha, with Don Quixote among the audience. Master Peter announces the story to be performed by his puppets as the rescue of Melisendra and the boy tells the story of each scene, which is then acted, in dumb show, by the puppets. The father of Melisendra reproaches her husband, Don Gayferos, while they are playing chess, for not having tried to rescue his wife, who has been captured by the Moors, and Don Gayferos sets off. The captive Melisendra is kissed by a Moor, who is punished by her captor, King Marsilius of Saragossa. When the boy describes the Moor's punishment, Don Quixote interrupts with a pedantic objection, but is soothed by Master Peter who tells the boy to stick to the story. Don Gayferos rescues his wife and they escape on his horse, pursued by the Moors. Don Quixote again complains of inaccuracy and then becomes so excited by the chase that he starts to attack the Moors, ignoring the protests of Master Peter that he is destroying all his puppets. Don Quixote proclaims his rescue as another deed of knight errantry, in the name of his beloved Dulcinea.

28

Psyche (1924).

6

Harpichord concerto (1923-26). John Constable, harpichord.

13

London Sinfonietta; Simon Rattle, conductor (all above).

Decca ZRG 921 (all above)

9.00 THE BREASTS OF TIRESIAS

Prepared and presented by Alison Gyger

Poulenc, F. (1899-1963). The breasts of Tiresias (1944). Opera in a prologue and two scenes; text by Guillaume Apollinaire. First performed Opera Comique Paris, 3 June, 1947.

THERESE: Denise Duval, soprano
THE HUSBAND: Jean Giraudeau, tenor
LACOUF, a drunk: Leprieu, tenor
PRESTO, a drunk: Julien Thirache, baritone
POLICEMAN: Emile Rousseau, baritone
NEWSPAPER SELLER:

Marguerite Legochy, mezzo-soprano
REPORTER FROM PARIS: Serge Rallier, tenor

THE SON: Jacques Hivert, baritone
THEATRE DIRECTOR: Robert Jeantet, baritone

Opera-Comique Ch & O; Andre Cluytens, conductor.

EMI C 061-12510

52

Synopsis:

The prologue exhorts the French to make more children than they have been. Therese comes out of her house, declares her intention of being free from domesticity and symbolically frees her breasts (two balloons) and then bursts them. She sprouts a beard and tells her husband her name is henceforth Tiresias. Two drunks fight and kill one another, but later come back to life. Tiresias is

now elegantly dressed as a man, while the husband has become the housewife. He tells a policeman that he can produce children without the aid of a wife. By nightfall he has produced 40,000 children, some of them already grown up, one becoming a journalist. When the policeman wants to know how all these extra mouths are to be fed, the husband says that ration cards can be obtained from the fortune teller, who turns out to be Therese, who then decides to be reconciled with her husband, though still not interested in acquiring breasts. The opera ends with the exhortation of the prologue, to make children.

10.00 WHERE THE WILD THINGS ARE

Prepared and presented by Alison Gyger

Knussen, O. (b1952). Where the wild things are (1984). Opera in one act. Libretto by the composer, based on a story by Maurice Sendak. First performed London, January 9, 1984.

MAX, a small boy: Rosemary Hardy, soprano
MAMA: Mary King, mezzo-soprano
TRIPPY, female Wild Thing: Mary King, mezzo-soprano

Wild Thing with beard: Hugh Hetherington, tenor

Goat Wild Thing: Hugh Hetherington, tenor
Wild Thing with horns: Stephen Richardson, baritone

Rooster Wild Thing: Stephen Rhys-Williams, bass-baritone

Bull Wild Thing: Andrew Gallacher, bass
London Sinfonietta; Oliver Knussen, conductor.

Unicorn-Kanchana DKP 9044

38

Synopsis:

Max plays at being a wild thing, until he angers his mother by his refusal to heed her and she sends him to bed without any supper. In his room, Max continues to see himself as the Wolf King and his room gradually fades into a wild forest. Max dances happily around and then embarks in a little boat which takes him to the land of the Wild Things, whose threatening gestures he quells by staring them in the eyes. They crown him King of the Wild Things, and he orders a wild rumpus. When he is tired of that, he orders them to bed — without any supper. Max gets tired and starts to think of supper and decides to go home. As he sets sail, the Wild Things wake up and beg him not to go, threatening to eat him, but he throws his crown at them and leaves, arriving home to find that his mother has relented. There is a nice hot supper waiting in his room.

11.00 LATE EVENING CHAMBER MUSIC

Prepared by Alice Barton

Schubert, F. (1797-1828). String quintet in C, D956 (1828). Yo-Yo Ma, cello; Cleveland Quartet.

CBS IM 39134

54

Thursday 30

MIDNIGHT

12.00 STOPS/GAPS/MEASURES

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music.

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 MUSIC OF THE MASTERS

Contemporaries in time

Prepared by Ruth Warren

Franck, C. (1822-1890). Les eolides (1876). Budapest PO; Jean-Marie Martin, conductor. Turnabout TVS 34626

11

Lalo, E. (1823-1892). Cello concerto in D, (1876). Pierre Fournier, cello; Monte Carlo Opera O; Josef Conta, conductor. Turnabout TV 34731

27

Bruckner, A. (1824-1896). Symphony no 7 in E (1883). Radio SO of Berlin; Riccardo Chailly, conductor. Decca 414 290-1

69

11.00 ROBERT BOUGHEN PLAYS

Associate artist: John Gordon

Prepared and presented by Elaine Hamilton

Respighi, O. (1879-1936). Suite in G for organ and strings (1905). Robert Boughen, organ; Queensland SO; Vanco Cavdarski, conductor. ABC L 38545

26

Trad. Hush, little baby, don't say a word; The wild colonial boy; The black velvet band; Jim Jones of Botany Bay (arr. Gordon). John Gordon, carillon. EMI YPRX 2018

8

Lovelock, W. (b1899). Sinfonia concertante for organ and orchestra. Robert Boughen, organ; Sydney SO; Patrick Thomas, conductor. RCA VRL1 0129

20

12.00 VOCAL BRAHMS

By courtesy of EMI Records

Brahms, J. (1833-1897). Song of destiny, op 54 (1871).

18

A German requiem, op 45 (1868). Jessye Norman, soprano; Waltraud Meier, mezzo-soprano; Jorma Hynninen, baritone.

81

Alto rhapsody, op 53 (1869). Waltraud Meier, mezzo-soprano.

15

London P Choir & O; Klaus Tennstedt, conductor (all above).

HMV EX 27 0313 3

2.00 RENAISSANCE IN CENTRAL EUROPE

(2)

Prepared by Susan Amigo

di Lasso, O. (1530-1594). Or vi riconfortate.
da Palestrina, G. (1525-1594). I vaghi fiori.
de Monte, P. (1521-1603). Avrai diviso il core.
Donato, B. (1528-1603). Chi la gagliarda.
Gastoldi, G. (1555-1622). Alieta vita. Hungaroton SLPX 12546

10

Pecs C Choir; Aurel Tillai, conductor. (5 above)

Stoltzer, T. (1480-1526). Ich klag den Tag.

Hofhaimer, P. (1459-1537). Nach willen de.

Stoltzer, T. Es mut vil leut; Man sicht nun wol. Ars Renata Vocal and Instrumental Ensemble; Laszlo Virag, conductor. (3 above)

15

Finck, H. (1445-1527). Ich stund an einem Morgen.

Thursday 30 (cont.)

Hoffmaier, P. Man hat bishier; Cupido; Carmen in re. Camerata Hungarica and Ars Renata Vocal and Instrumental Ensemble; Laszlo Czidra, conductor.
Hungaroton SLPX 11983/84 (5 above) 12

Vecchi, O. (1550-1605). Margarita dai corai.
Gabriel, G. (1554-1612). Dormiva dolcemente. Pecs C Choir; Aurel Tillai, conductor.
Hungaroton SLPX 12546 5

Grefinger, W. (d1520). Ich stel leicht ab.
Hoffmaier, P. Der Hundt.
Willert, A. (1490-1562). Three villanelle; Un giorno mi prego; O dolce vita; Sempre mi ride.
Hungaroton SLPX 11983/84 7

Ars Renata Vocal and Instrumental Ensemble; Laszlo Virag, conductor. (3 above)

3.00 AUTUMN A Season of the Spirit

A late harvest of works from the closing years of the major composers.

Schubert, F. (1797-1828). String quintet in C, D956. Yo-Yo Ma, cello; Cleveland Quartet.
CBS IM 39134 54

4.00 SOUNDS DELIGHTFUL

Scandinavia

Prepared and presented by Ann Ramsay

Alven, H. (1872-1960). Swedish rhapsody (1904). Philadelphia O; Eugene Ormandy, conductor.
CBS MS 6196 13

Grieg, E. (1843-1907). Lyric suite, op 54 (1868). London SO; Per Dreier, conductor.
Unicorn DKM 6003 26

Sibelius, J. (1865-1957). Romance in C, op 42 (1903). Gothenburg SO; Neeme Jaervi, conductor.
BIS LP 252 5

Grieg, E. Peer Gynt suite no 1 (1876). Philadelphia O; Eugene Ormandy, conductor.
CBS MS 6196 16

Various. Music from Sweden. Andrew Dalton, counter-tenor; Drottingholms Barockensemble.
EMI C 061 35493 20

Grieg, E. Piano concerto in A minor, op 16 (1905-06). Einar Steen Noeckleberg, piano; London SO; Per Dreier, conductor.
Unicorn DKM 6003 31

Sibelius, J. Symphony no 2 in D, op 43 (1902). Philharmonia O; Vladimir Ashkenazy, conductor.
Decca SXDL 7513 46

Grieg, E. Two elegiac melodies, op 34: Heart wounds; The last spring. Northern Sinfonia O; Paul Tortelier, conductor.
HMV ASD 2954 8

7.00 MAX ROACH'S FREEDOM NOW SUITE

Prepared and presented by Martin Davidson

Roach, M. (b1925). The smoke that thunders (1984).
CD Soul Note SN 1093 6

Driva' man; Freedom day (1960). Abbey Lincoln, voice; Booker Little, trumpet; Julian Priest, trombone; Coleman Hawkins, Walter Benton, tenor sax; James Schenck, double bass. 11

Triptich: Prayer, protest, peace (1960). Abbey Lincoln, voice. 8

All Africa: Tears for Johannesburg (1960). Abbey Lincoln, voice; Booker Little, trumpet; Julian Priest, trombone; Walter Booker, tenor sax; James Schenck, double bass; Michael Olatunji, Raymond Mantilla, Tomas du Vall, percussion.
Candid/Columbia JC 396390 (5 above) 18

South Africa '76 (1977).
Baystate RVJ 6021 8
Max Roach, drums (all above)

8.00 PROKOFIEV CONCERTOS (2)

Prepared and presented by Martin Davidson

Prokofiev, S. (1891-1953). Violin concerto no 2 in G minor, op 63 (1935). Nathan Milstein, violin; New Philharmonia O; Rafael Fruehbeck de Burgos, conductor.
Angel S 36009 28

Piano concerto no 3 in C, op 26 (1917). William Kapell, piano; Dallas SO; Antal Dorati, conductor.
RCA VIC 1520 25

9.00 DIVERTISSEMENTS

Prepared by Jeff Scholer

Schubert, F. (1797-1828). Rondo in A, D438. Josef Suk, violin; Academy of St Martin in the Fields; Neville Marriner, conductor.
HMV OASD 2725 14

Auber, D. (1782-1871). The black domino overture. Swiss Romande O; Ernest Ansermet, conductor.
Decca ECS 827 7

Schumann, R. (1810-1856). Papillons, op 2. Kristin Merscher, piano.
Eurodisc 202560 366 15

Sibelius, J. (1865-1957). Karelia suite, op 11. Philadelphia O; Eugene Ormandy, conductor.
CBS SBR 235404 15

10.00 THANKS FOR THE MEMORY (69)

Prepared and presented by Joe Neustadt

Herbert, V. (1859-1924). Lover come back to me, from New Moon. Bidu Sayayo, soprano; unnamed orchestra.
Legendary LR 142-5 (mono) 4

Strauss, Josef. (1827-1870). Autumn Roses waltz. Vienna CO; Paul Angerer, conductor.
Intercord INT 180 814 11

Heymann-Leigh. Way with every sailor. Comedy Harmonists.
Electrola 1C 148-32 255/56 (mono) 4

Straus, O. (1870-1954). Simple little melody. Richard Tauber, tenor; Percy Kahn, piano.
RCA VL 30362 (mono) 4

Strauss, J. (1804-1849). Exteter polka. Boskovsky Ensemble.
Decca SXL 6344 4

Briesewitz, A. There were three good fellows. Erich Kunz, baritone; Ch and O of Vienna State Opera; Anton Paulik, conductor.
Vanguard VSD 2020 4

Lehrer, T. Clementine. Tom Lehrer.
Decca SKL 4097 6

Robin-Rainger. Blue Hawaii. George Barclay, vocal. Mantovani O.
WRC SH 386 (mono) 3

Coward, N. Then, play orchestra play, You were there, from Shadow Play. Noel Coward; Gertrude Lawrence; Phoenix Theatre O; Clifford Greenwood, conductor.
WRC SHB 50 (mono) 4

Day-Car. Yesterday's dreams. Flanagan and Allen.
Decca ACL 1196 (mono) 3

Gordon-Revel. Head over heels. Jessie Matthews, soprano; unnamed orchestra.
Decca ECM 2168 (mono) 4

11.00 3.9.1 CANNIBALE

20th century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio . . .

incl.
DIAMANDA GALAS: Saint of the Pit
A selection from this recent album, and also featuring an early interview with the tragedy-grotesque vocalist (recorded at KOPN-FM, Columbia) in which she discusses aspects of her performances . . .

It has been observed in Galas' work that: " . . . it is the actor of blood who is most manifest, and the host of characters which merge in performance are intensifications of different facets of herself . . . "

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by May 15th

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WEDNESDAY, APRIL 29, THURSDAY, APRIL 30, 8.00 pm — CONCERT HALL

3rd MASTER SERIES

| | |
|------------------------|---------------------------------------|
| Conductor | HIROYUKI IWAKI |
| Cello | ANTONIO MENESES |
| ELENA KATS | Stairs |
| HAYDN | Cello concerto in D, Hob. VIIb: 2 |
| RIMSKY-KORSAKOV | Scheherazada - Symphonic suite, Op.35 |

ALL BOOKINGS AT ABC BOX OFFICE

**Albert Walk (1st flr) Queen Victoria Building, Phone 264 9466
and Sydney Opera House Box Office, Phone 2 0525**

